Saundarya - Lahari

of

Śrī Śaṃkarācārya

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OF ŚRĪŚAṂKARĀCĀRYA

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OF ŚRĪŚAṂKARĀCĀRYA

WITH COMMENTARIES

SAUBHĀGYAVARDHANĪ OF KAIVALYĀŚRAMA, LAKSMIDHARĀ OF LAKṢMĪDHARĀCĀRYA, ARUṆĀMODINĪ OF KĀMEŚVARASŪRIN

ENGLISH TRANSLATION AND NOTES

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AND

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PRAYOGAS ILLUSTRATED WITH YANTRAS

WITH A FOREWORD BY

DR. SIR C. P. RAMASWAMI AIYAR

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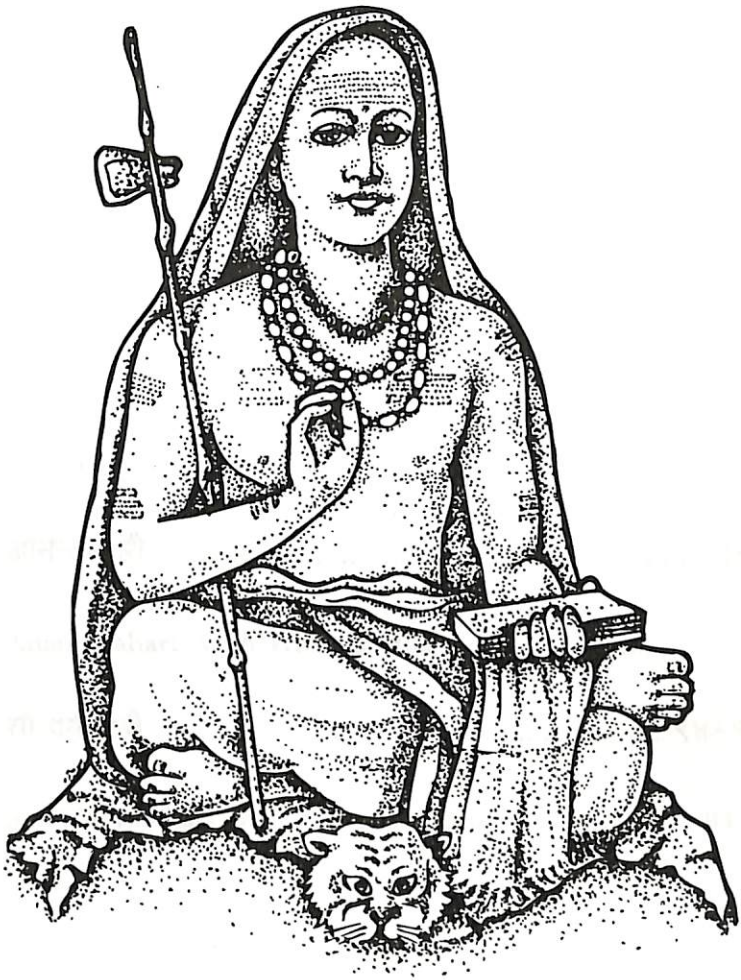

श्रीशंकरभगवन्पादाः

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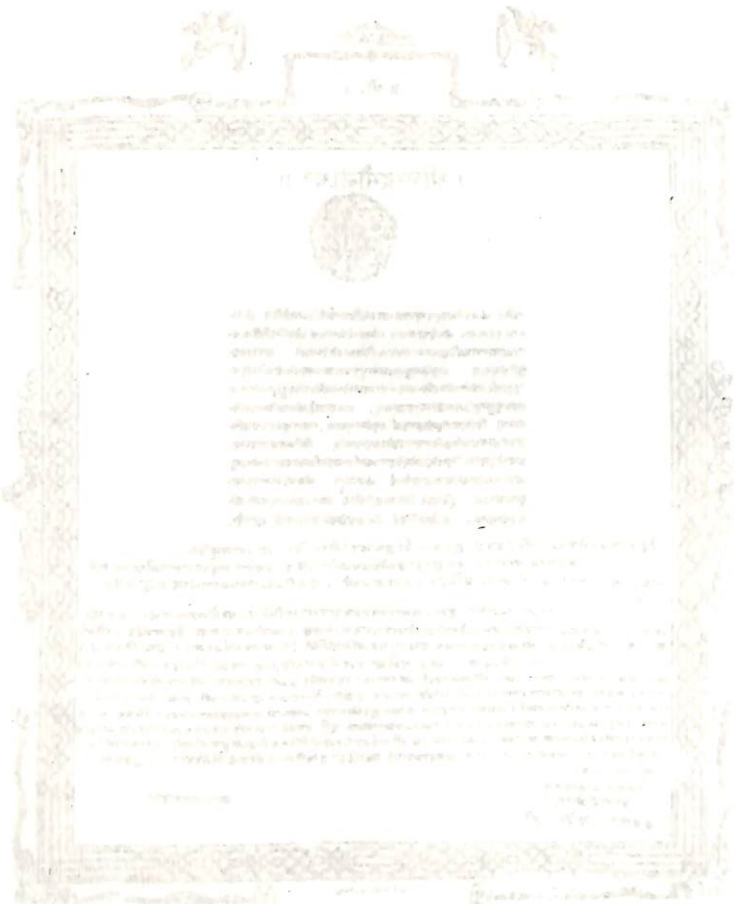


FOREWORD

THE publication of an Edition deluxe of Saundarya-Lahari utilising several commentaries and with useful notes and a carefully perpared English translation is very timely and it was a happy thought to synchronise this publication with Golden Jubilee of the present head of the Kānchi Kāmakoti Pīṭham — a great philosopher and devotee. Care has been taken to collate all available manuscripts and to produce a definitive compilation.

The Saundarya-Lahari occupies a unique place among the works associated with the Tantric system of philosophy and Śakti worship. There has been a great deal of ignorance and mis-conception regarding the objectives and the out look of the system, but while there is no doubt that some of the observances, and especially the rituals connected with the Vāmācāra, have been intensively criticised, yet the fundamentals of the Tantra Śastra in their catholicity, their recognition of the place of women in religion and their freedom from all personal, communal or race restrictions, enjoy a special position among the extensively ramified aspects of India's speculation. It was reserved for an Englishman, Arthur Avalon (the pen-name of Justice Sir John Woodroffe), noted for the universality of his culture and his judicial balance, to appraise the Tantras at their true value. In his monumental work, "The Garland of Letters", he has familiarised the Indian public with the meaning and significance of both the esoteric and objective aspects of Tantric thought and meditation developed through Mantras and Yantras but culminating in an attainment not intrinsically different from the ideals of the Rāja Yoga. It is not easy for a mind attuned to other systems of philosophy, Eastern or Western, to comprehend or adequately to appreciate the value of the Tantric system; but as has been wisely pointed out, that system is one of the most perfect adaptations to all

gstages of an evolving humanity of graduated rituals and observances ultimately leading to abstract realisation and Ānanda.

It is a real public service that has been performed by Messrs. Ganesh & Co. in issuing a popular edition of the Saundarya-Lahari which occupies in the Tantra system the same position that the Bhagavat Gita occupies in the orthodox system of Indian philosophy.

There is a useful introduction but I must note that it suffers from a kind of patronising attitude which a careful study of Sir John Woodroffe's "Sakti and Sākta" and "Principles of Tantra" will serve to eradicate. In addition to the English translation, Commentary and prayogas, there is a series of exhaustive Appendices which will be of great help to the serious student and specialist.

C. P. Ramaswami Aiyar
7.1.57

INTRODUCTION

THE one characteristic feature of Hinduism which other religions do not possess, is its peculiar adaptability to the varying needs and capacities of all grades of men and society. The highly cultured metaphysician and philosopher with his refined notions of God, the universe and duty, as well as the uneducated rustic with his grossly ritualistic idolatry, equally find their appropriate places in the vast system called the Hindu Religious system. Under this wonderful system God can either be 'with attributes' or 'without any attributes,' and accordingly these two methods of worship are known respectively as the *Saguṇa* and the *Nirguṇa* forms. In the former, God is referred to as He or She, and in the latter as *It*. We are here concerned with *Saguṇa* worship as it is the one which is in vogue with the generality of people. Of the several treatises that deal with this aspect of God, the Āgamas or Mantra Śāstras command the most numerous following. These Āgamas are devoted to the worship of God with attributes, and are suited to the capacities of the masses who require a tangible form of worship. There are several Āgamas followed by different sects of people and these are distinguished by the peculiar forms of worship which they enjoin.

The *Vaishṇava Āgama* is suited even to the lowest intellectual capacity. It deals with idolatry, prescribes the rules of temple architecture, advocates plant–worship (*Tulasi* plant–holy basil, for instance), and inculcates the idea that devotees of God (*Bhaktas*) being divine in nature, are worthy of being worshipped. In fact, the follower is to see God in everything. The spirit of *Bhakti* or devotion is well developed by this system, though in practice much superstition and over–whelming ritualism have crept in. Very little of philosophy is breathed in these Āgamas, and much less of Yoga, the divine science. The idea of realizing the unity of Jīvātma (individual soul) and Paramātma (supreme soul) is hardly recognized in

the practices prescribed by this Āgama. In the course of the intellectual evolution of India, there was a time when this form of worship was more or less universally adopted, as is evidenced by the fact that no less than 108 works bearing on this Āgama with a number of Commentaries and Abstracts have been written. It would be a good attempt to translate the most important of these into English, and it must prove a valuable addition to the religious literature of India in English.

The *Śaiva Āgama* is as idolatrous and ritualistic as the former. Rules for building temples, celebrating festivals and several observances are fully described in this Āgama Series. Vaishṇavites worship the Bhaktas (devotees) of God while the Ṣaivites do not go that length; but both agree in the worship of the *Gurus* (religious teachers). Philosophy flashes through the pages of the Śaiva Āgamas here and there. The unity of Jīvātma and Paramātma is recognized, and the way to realize this unity, viz., Yoga, is also discussed. The details of the several processes of Yoga practice are described at length, and as a necessary adjunct of the same the development of the Kuṇḍalinī Śakti is referred to. The teachings of the Upanishads are reflected in these Śaiva Āgamas, and some of them are beautifully versified. These Āgamas are 28 in number, and there are a number of Commentaries bearing on these.

Besides the two sets of Āgamas mentioned above and the forms of worship inculcated therein, there is a third series in the Mantra Śāstras, which treats of *Śakti* (force or energy). Hence this method is called *Śākta* form of worship. Universal energy, or force in the abstract, personified is *Śakti*. The development of this Śakti in man is the aim of this Śāstra. According as such development is directed towards temporal or spiritual progress, the works on this subject are divided into three groups:

1. The *Kaula* group. — Of the four objects, *viz.*, Dharma, Artha, Kāma and Moksha, towards the attainment of which a man should strive, this series treats of Artha and Kāma, which

pertain all in all to the concerns of this world. In it are to be found the several processes of Black Magic practised for the gratification of one's selfish desires and accomplishing selfish purposes. There are 64 treatises in this group, with Commentaries.

2. The *Miśra* group. — This treats of Dharma. Both *Karma* (action) and *Upāsanā* (special worship) are combined in this method, and it is indicated by the name Miśra, which means 'Mixed'. For the first time in Āgama literature, the latent Śakti (energy) in man, called the *Kuṇḍalinī* (rounded or spiral), is referred to in these books, and the course of its full development is followed up. These are the practical yoga processes. And yet the necessity for idol–worship is recognised, implying thereby that the follower of this method is but a student in the initial stages of progress. This group consists of eight Āgamas:

1. Chandrakalā, 2. Jyotsnāvatī, 3. kalānidhi, 4. Kulārnava, 5. kuleśvarī, 6. Bhuvaneśvarī, 7. Bārhaspatya, and 8. Daurvāsasa–besides many accessory treatises.

3. The *Samaya* group. — This is the last and the most important of the Śakta Sāstras. It has no less an end than Moksha in view. It teaches the means of liberating the soul from its material limitations. The ultimate object of all Tantras has ever been to elucidate the way to Moksha, to attain which has been the struggle of all great men in all ages. Karma as a means to salvation is not recognized in this group of the Āgamas, but the only course prescribed is the realization of the unity of Jīva (the individual soul) and Parabrahman. The word Samaya (*saha* + *mayā*) means 'He is with me.' In order to help one to realize this unity the worship of Śakti is ordained. Śakti, as we have said above, means 'Force' or 'Energy' and represents the universal energy–the energy which has brought the universe into existence, which sustains and underlies the universe.

An enquiry into the origin and growth of the worship of female entities may not be out of place, but it must, on the contrary, be interesting inasmuch as Śakti–worship is the one authenticated and recognized form of worshipping the Supreme Essence or Parabrahman as a female entity. Proceeding in the usual way of oriental research, we first turn to the Rig Veda, the most ancient record available, to see if it sanctions this form of worship. But we return disappointed as the Rig Veda makes no mention of female entities. There are some who interpret the Gāyatrī Mantra to refer to a female entity. But oriental scholars hold that that Mantra which is so well known as the quintessence of all worship and the highest form of prayer, refers to the Sun–the Central Sun of the universe and not the physical sun which we daily see– a male entity. There is nothing in the Rig Veda to show that the worship of female entities was in practice in those ancient days; nor is there anything in the whole of the Rīg Veda from which we can infer such a form of worship. Going next to the Upanishads we find enough there to establish the worship of the feminine form. There are some among the 108 Upanishads now known to us, that are entirely devoted to this worship. Perhaps some of these Upanishads are said to be of later origin. Even taking the earlier ten Upanishads alone into consideration, we find the following passage in the "Kenopanishad" (III,12) :

"There in the ether he (Indra) met with a woman highly adorned, with Umā, the daughter of Himavat[1] ..."

The five Samaya Āgamas, of which we shall have occasion to speak at some length further on, interpret all the Vedas from their own point of view. If this interpretation can be relied upon we have to conclude that Śakti worship was recognized even in the Vedic period.

---

1. The text has the word Haimavatī Srī Śankara gives two interpretations to it: (1) derived from Hema=gold, the word means 'decked with gold ornaments;' (2) the daughter of the Himalayas, as traditionally known. Again, oriental scholars interpret Umā to mean'Brahma Vidya' or knowledge, and render Haimavati as ' that Umā or knowledge which was orginally got on the top of the Himalayas where lived the sages.

The date of the Āgamas is hard to fix, just as it is the case with almost all our ancient literature. The historical evidence that we can get at is too scanty to warrant our fixing any period to them even approximately. But the Āgamas unmistakably echo the philosophy of the Upanishads. Both the Upanishads and the Agamas hold that Brahman is eternal, and without attributes, that the bondage of the soul is but temporary, and that the visible world is an illusion. Both of them recognize the existence of the twentyfive Tatvas[2] Excepting the Vaishṇava Āgamas which seem to eschew philosophy, the above statement of the correspondence between the teachings of the Upanishads and those of the Āgamas holds perfectly good. These considerations therefore lead us to the conclusion that the Upanishads and the Āgamas belonged originally to the same period, or that the latter followed closely after the former.

Now, to return to our subject; the Samaya method of worshipping Śakti, called the Samayāchāra, is dealt with in five treatises, whose reputed authors are the great sages Sanaka, Sanantana, Sanatkumāra, Vasishtha, and Śuka. The following is a summary of the teachings contained in these Samaya Āgamas, each of which goes after the name of its author.

The Śakti or energy, the development of which is the subject of these treatises, is called the Kunḍalinī. The place where it resides is called the Mūlādhāra (original abode). By a successful development and working of this Śakti, the liberation of the soul is attained. In the ordinary condition Kunḍalinī sleeps quietly at the Mūlādhāra The first purpose of the practitioners is to awaken this sleeping snake, and this is effected in two ways:

---

2. 25 Tatvas=5 Mahā Bhūtas +5 Tanmātrās + 5 organs of sense +5 organs of action + Mind, Māyā, Maheśa, Śuddha Vidyā and Sadāśiva.

(1) By *Tapas*.– Here Tapas refers to the process of Prāṇāyāma, which means the regulation of the breath and holding it for stated periods of time. This is also the course advocated by the Yoga Śāstras.

(2) By *Mantras*. – The pupil is initiated in the chanting of certain Mantras which he has to repeat a fixed number of times at particular hours of the day, all the while having before his mind's eye the figure of the Mūrti or God connoted by the Mantra he chants. The most important of these Mantras is said to be the *Panchadaśī*.

When it is thus roused up, the Kuṇḍalinī ascends from (1) Mūlādhāra where it was sleeping, to the next higher centre, called the (2) Svādhishthāna (own place). Thence with great effort this Śakti is carried to the following centres in regular ascending order: (3) Maṇipūra (full of rays); (4) Anāhata (sound, not emanating from the collision of bodies)–the Śakti here is transformed into sound; (5) Viśuddhi (place of purity)–here it becomes a pure Satvic element; and (6) Ājnā (ā–jnā, a little knowledge)–at this stage the practitioner may be said to have so far been successful in securing a command over this Śakti, which now appears to him, though only for a moment, in the form of a sharp flash of lightning.

The passage of the Kuṇḍalinī from the Mūlādhāra through the above centres of energy up to Ājnā constitutes the first part of the ascent. The disciple who takes to this practice has to undergo a course of Upāsanā (contemplation and worship of the prescribed deity) and Mantra Japa (chanting of incantations) into which he will be initiated by His Guru (teacher and guide). The six centres of energy above enumerated from Mūlādhāra to Ājnā, joined together by imaginary straight lines, form a double–faced triangle–a hexagon, the six–pointed star–which is called the Śrichakra in Sanskrit. The Anāhata centre (the heart) is the critical point in the course of this ascent, and hence much is found written in the Āgamas about this centre.

These centres in the body of man (Piṇḍānda) have their correspondences in the cosmic planes, and each of these has its own quality or *Guṇa* and a Presiding Deity. When the disciple ascends centre by centre, he passes through the corresponding Lokas or cosmic planes. The following table gives the correspondences, Guna and Presiding Deity:

No	Psychic Centre in Man's body	Loka or Cosmic plane	Guna or quality	Presiding Deity	Remarks
1	Mūlādhāra at the stage when Śakti is roused up	Bhuvarloka	Tamas	Agni	
2	Svādhishthāna	Suvarloka			
3	Manipūra	Maharloka	Rajas	Sun	
4	Anāhata	Janoloka			
5	Viśuddha	Tapoloka	Satva	Moon	
6	Ājnā	Satyaloka			

If one should die after attaining any of these stages, he is born again having all the advantages of the stages gained; thus, a man dies after leading the Śakti to the Anāhata; in his next birth he begins where he last left and leads the Śakti onwards from the Anāhata.

This aspiration to unify one's soul with the Eternal One has been held by some to be an attempt of a Tāmasa origin to rid itself of all Tamas and Rajas in it. Therefore the aspirant in the first and second stages is said to have more Tamas than in the succeeding stages, and to be therefore in the Tāmasic stage,

which is presided over by Agni. In the next two stages, he is similarly said to be in the Rājasic stage, presided over by the sun. In the next two, he is in the Sātvic stage, presided over by the Moon, the deity which is assigned a higher plane than the Sun and Agni. But it is to be noticed that the aspirant does not get a pure Satva until he passes on to the sahasrāra, and that Tamas, Rajas, and Satva referred to in the above table are but relative and bear no comparison with their common acceptation.

Kuṇḍalinī is the grossest form of the *Chit*, the twentyfourth Tatva, which lives in the Mūlādhāra; later on we shall have to speak of it in detail in our treatment of the second part of the aspirant's acent. This Kuṇḍalinī, as soon as it is awakened, is in the *Kumārī* (girl) stage. On reaching the Anāhata, it attains the *Yoshit* stage (woman–hood). Hence the indication that it is the most difficult and important step in the ascent. The next stage is in the Sahasrāra, of which we shall speak hereafter, and the Śakti in that stage is called a Pativratā (under coverture)–see "Taittariyāranyaka" 1–27–12.

The second part of the ascent of Kuṇḍalinī consists of only one step; the Śakti should be taken into the Sahasrāra from the Ājnā, where we left her. The Sahasrāra (lit. a thousand–petalled lotus) forms in itself a Śrichakra. The description of this place in Sanskrit is too difficult to be rendered satisfactorily into English. In the Sahasrāra there is a certain place of lustre known as Chandra Loka (a world of nectar). In this place live in union the Sat (Sadāśiva) and the Chit, the twenty–fifth and the twenty–fourth Tatvas. The Chit, or Suddha Vidyā, is also called *Śādākhyā* the 16th Kalā of the moon. These two Tatvas are always in union, and this union itself is taken to be the twenty–sixth Tatva. It is this union of Sat and Chit that is the goal of the aspirant. The Kuṇḍalinī

which has been led all the way to the Sahasrāra, should be merged into this union,–this is the end of the aspirant's journey; he now enjoys beatitude itself (*Paramānanda*).

But this Kuṇḍalinī does not stay in the Sahasrāra for a long time. It always tends to return, and does return to its original position. The process should again and again be repeated by the aspirant several times, until the Śakti makes a permanent stay with her *Pati* (husband) , namely, Sadāśiva, or until the union of Sadāśiva and Chit is complete, and becomes a Pativratā, as already mentioned. The aspirant is then a Jīvan–mukta or pure Satva. He is not conscious of this material limitation of the soul. He is all joy and is the Eternal itself. – See verses 9 & 10. So much of Samayāchāra.

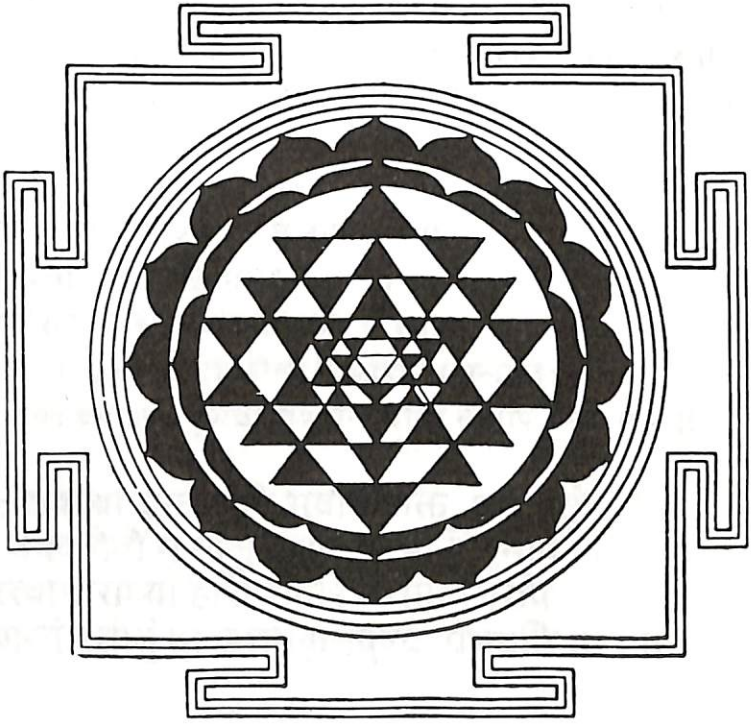
Now to the other methdos of Śakta worship, the Kaulas worship the Kuṇḍalinī without rousing her from her sleep in the Mūlādhāra, which is called Kula; and hence, Kaulas (Sans. Ku = earth, *Prithvi;* so Mūlādhāra). Beyond the Mūlādhāra, they do not rise; they follow the Vāmāchāra or black magic, and gain their temporal object and enjoy: they are not liberated from birth and death: they do not go beyond this earth. Nay more, the Kaulas are now so far degraded that they have left off altogether the worship of the Kuṇḍalinī in the Mūlādhara, and have betaken themselves to practices most inhuman, which are far from being divine. The *Miśras* are far above the *Kaulas*. They perform all karmas, worship the Devi or Śakti in the elements, such as the sun, air etc., and do *Upāsanā* with Yantras made of gold or other metals. They worship the Kuṇḍalinī, awake her and attempt to lead her on. Some of the Miśra worshippers rise even as far as the Anāhata.

We learn from the Commentators that this whole subject of Śaktiworship is treated of in detail in the "Taittarīya Āranyaka" (1st chapter). Some of them even quote from that "Aranyaka" in support of their explanations. This subject is vast and a very difficult one. It is not possible for one to go into the intricacies of the subject unless one be a great Guru of vast learning and much personal experience; great works have been written on even single points in the ascent of the aspirant up the psychic centres.

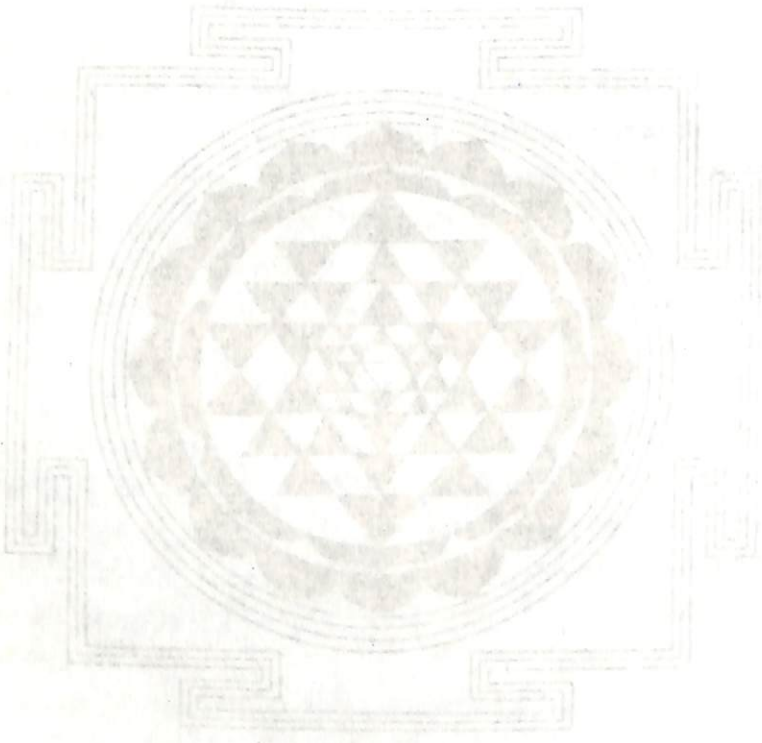
Many a great man has successfully worked the Kundālinī to the Sahasrāra and effected her union with the Sat and Chit. Of these, stands foremost the great and far–famed Śankarāchārya, a humble pupil of one of the students of Gaudapādāchārya, the author of the wellknown "Subhagodaya" (52 slokas). Having well acquainted himself with the principles contained in this work, Srī Śankarāchārya received special instructions based upon the personal experience of his Guru. And adding his own personal experience to the above advantages he composed his famous work on the Mantraśāstra, consisting of 100 slokas; the first fortyone of these forming the "Ānanda Laharī;" and the rest forming the "Saundarya Lahari" the latter apostrophises the Devi as a being who is beauteous from head to foot.

For a Clear and detailed exposition of the Mantra Śastra, *the reader is referred to Garland of Letters* by Sir John Woodroffe (Arthur Avalon). Kundalinī Śakti and the Six Chakras in the human body are also similarly described in the same author's masterpiece *Serpent Power.*

विन्दुत्रिकोणवसुकोणदशारयुग्ममन्वश्रनागदलसंयुतषोडशारम ।
वृत्तत्रयं च धरणीसदनत्रयं च श्रीचक्रमेतदुदितं परदेवतायाः ॥



श्रीचक्रम्



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श्रीमच्छंकरभगवत्पादविरचिता

आनन्दलहरी

कैवल्याश्रमविरचितया सौभाग्यवर्धन्याख्यया टीकया सहिता

सौभाग्यवर्धनी

शब्दायमानतिमिरावलिसेव्यमाननिष्यन्दमानतिमिरोर्ध्वगसांध्यरागम् ।
विघनान्धकारतरणिं तरुणार्कशोणं वन्देऽर्धनागनरयोरवियोगयोगम् ॥ १ ॥
कुण्डलितकुन्तलालीकर्तरिकाकृत्यमाननवभानो : ।
शकलमिव शोभमानं वन्दे सीमन्तरागमम्बायाः ॥ २ ॥
रमणीवामदेहाय रजताचलवासिने ।
रसाधरेन्द्रचापाय रमाकान्ताय ते नमः ॥ ३ ॥
वृश्चते दुश्चरित्राणां वृद्धिं भारकरीं भुवः ।
बृन्दावनविहाराय वृण्णीनां पतये नमः ॥ ४ ॥
श्रीशंकराचार्यकृते स्तवेऽस्मिंष्टीकां चिकीर्षोर्मम मन्दबुद्धेः ।
विदूषकस्येव वचोऽस्तु युष्मद्धासाय सन्तोऽस्मि तथापि धन्यः ॥ ५ ॥

शिवः शक्त्या युक्तो यदि भवति शक्तः प्रभवितुं
न चेदेवं देवो न खलु कुशलः स्पन्दितुमपि ।
अतस्त्वामाराध्यां हरिहरविरिञ्च्यादिभिरपि
प्रणन्तुं स्तोतुं वा कथमकृतपुण्यः प्रभवति ॥ १ ॥

Śivaḥ śaktyā yukto yadi bhavati śaktaḥ prabhavitum
na ced evam devo na khalu kuśalaḥ spanditum api;
atas tvām ārādhyām Hari–Hara–Viriñcādibhir api
praṇantum stotum vā katham akṛta–puṇyaḥ prabhavati.

''विष्णुः शिवः सुरज्येष्ठो मनुश्चन्द्रो धनाधिपः ।
लोपामुद्रा तथागस्तयः स्कन्दः कुसुमसायकः ।।
सुराधीशो रौहिणेयो दत्तात्रेयो दत्तात्रेयो महामुनिः ।
दुर्वासा इति विख्याता एते मुख्या उपासकाः ।''

''मनुश्चन्द्रः कुबेरश्च मन्मथस्तदनन्तरम् ।
लोपामुद्रा तथागस्त्यः स्कन्दो विष्णुस्तथा शिवः ।।
दत्तात्रेयो मुनिः शक्रो दुर्वासाश्च त्रयोदश ।
उपासते महाविद्या द्वादशोक्तास्तवानघे ।
त्रयोदशाक्षरी विद्या दुर्वासोपासिता प्रिये ।।''

''सृष्टिस्थितिविनाशानां शक्तिभूते सनातनि ।
गुणाश्रये गुणमयि नारायणि नमोऽस्तु ते ।।''

''पूर्वजन्मकृतैः पुण्यैर्ज्ञात्वेमां परदेवताम् ।
पूजयेदागमोक्तेन विधानेन समाहितः ।।''

''येऽपि ब्रह्मादयो देवा भवन्ति वरदायिनः ।
त्वद्रूपां शक्तिमासाद्य ते भवन्ति वरप्रदाः ।
तस्मात्त्वमेव सर्वत्र कर्मणां फलदायिनी ।।''

''शक्तिशक्तिमतोर्भेदं वदन्त्यपरमार्थतः ।
अभेदमनुपश्यन्ति योगिनस्तत्त्वचिन्तकाः ।।''

''आलेख्यविशेष इव गजवृषभयोद्वेयोः प्रतिभासम् ।
एकस्मित्रेवार्थे शिवशक्तिविभागकल्पनां कुर्मः ।।'' इति

''अम्ब तावकपदद्वयार्चक स्त्वन्मयो भवति नात्र विस्मयः ।
यस्त्वयैव विवशो वशीकृतः शक्तिरेव समभूच्छिवः स्वयम् ।।

''हरं त्यक्त्वा हरिरभूद्धरिरेव तवाम्बिके।
स्फुरच्छक्तिः पुनरभूदपर : संधियोगतः ।।''

''विना स्वैरस्तु नान्येषां जायते व्यक्तिरञ्जसा।
शिवशक्तिमयान् प्राहुस्तस्माद्वर्णान् मनीषिण : ।।''

''ककारादिक्षकारन्ता वर्णास्ते शिवरूपिणः।
समस्तव्यस्तरूपेण षट्त्रिंशत्तच्वविग्रहाः ।।
अकारादिविसर्गान्ताः स्वराः षोडश शक्तयः।
नित्याषोडशकात्मानः परस्परममी युताः ।।
शिवशक्तिमया वर्णाः शब्दार्थप्रतिपादकाः।
शिवः स्वरपराधीनो न स्वतन्त्रः कदाप्यसौ ।।
स्वराः स्वतन्त्रा जायन्ते न शिवस्तु कदाचन।''

''शक्तिः प्राणश्च जीवश्च मन्त्रो नादः शिवो रविः।
कषोल्क इति संज्ञाः स्युर्हकारस्य शिवोदिताः ।।''

''वाग्भवं प्रथमं बीजं कामराजं द्वितीयकम्।
तृतीयं शक्तिकूटाख्यं निगमत्रितयोद्धृतम्।
इत्थं कुमारीविद्याया बीजत्रयमुदीरितम् ।।''

''अहं बिन्दुर्विसर्गस्त्वमावयोर्योगतः परः।
प्रकाशितोऽनुत्तराख्यो वर्णो वर्णेष्वनुत्तरः ।।''

''न देवः पुण्डरीकाक्षो न च देवस्त्रिलोचनः।
अकृत्रिममनाद्यन्तं देवनं देव उच्यते ।।''

''शून्याकाराद्विसर्गान्ताद्विन्दुप्रस्पन्दसंविदः।
प्रकाशपरमार्थत्वात्स्फुरत्तालहरीयुतात्।

प्रसृतं विश्वलहरीस्थानं मातृत्रयात्मकम् ॥''

''ऋतस्य दातारमनुत्तरस्य निधिं निधीनां चतुरन्वयानाम् ।
ये नाद्रियन्ते गुरुमर्चनीयं ते वै लोकान्निविशन्त्यप्रतिष्ठान् ॥''

''प्रातर्ब्रह्मस्वरूपा स्यान्मध्याह्ने रुद्ररूपिणी ।
सायं विष्णुस्वरूपेयं गायत्री त्रायते भयात् ॥''

''प्रत्याहृताः स्वरा देवि षोडशानुत्तरे मनौ ।
अकारस्य विसर्गेण सहाद्यन्तस्य मेलनात् ॥
वैदिकं लौकिकं वापि यत्किंचिच्छब्दजालकम् ।
अनुत्तरेण तत्त्वेन सकलं कबलीकृतम ॥''

''प्रणवो बीजमाख्यातं नमः शक्तिरुदीरिता ।
ऋषिः स्याद्वामदेवोऽस्य पङ्क्तिश्छन्द उदाहृतम् ।
पार्वतीवल्लभः साक्षाद्देवतात्र सदाशिवः ॥''

''इत्थं संपूजयन्देवीं साक्षाद्वैश्रवणो भवेत् ।
ईड्यते सकलैर्लोकैस्तेजसा भास्करोपमः ॥

अनेनाधिष्ठितं गेहं निशि दीपशिखाकुलम् ।
दृश्यते प्राणिभिः सर्वैर्मन्त्रस्यास्य प्रभावतः ''

WAVE OF BLISS
(ANANDA LAHARI)

VERSE 1

Śiva is able to create only when he is united with Śakti; otherwise, the Deva cannot even move about. Therefore, is it possible for those who have not done good Karma either to worship or praise. Thee that art worshipped even by Hari, Hara, Brahmā and others ?

COMMENTARY

Lakshmīdhara. — The Absolute Brahman of itself cannot do anything. The creative potency is generated by its union with Śakti, which is the first stage in the order of evolution. We cannot speculate upon the Absolute. Even the first point of evolution is too high for mortals to contemplate upon. It is only those that have reached the condition of the higher order of Devas that can aim at it. Good and meritorious actions in this and or previous births give rise to a tendency in man to know and worship this Śakti. The tendency is not easily acquired.

The union of Śiva and Śakti is represented by a figure of nine angles– four for Śiva and five for Śakti. This figure signifies the origin of the universe.[1]

According to Achyutānanda, Śakti signifies the three aspects of Force, viz. *Inchchā* (desire), *Jnāna* (consciousness) and Kriya (activity); Hari, Hara, and Brahmā stand respectively for अ (a), उ (u), and म् (m), the three letters constituting the *Iswara* & *Sadasiva Pranava*; and the other Devaṣis referred to in the verse by the word "other" mean the other forms of sound, or Mantras. In other words, Sakti should be worshipped with (through) the Pranava, or with other Mantras.

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1 *Vide Frontispiece*

Prayoga[1] (practical application) – क्लीं (*Klim*) is the *Bijākshara* (key–note) of this verse. Inscribe the following *yantra* (figure) with the mystic syllable क्लीं on a gold plate; worship it in the prescribed form with the flowers and offerings, whose colors and other descriptions are particularized in the book on Prayoga; follow strictly the detailed instructions given therein regarding posture, direction of the face, incantation, etc.; continue this worship for twelve consecutive days, each day repeating this verse a thousand times; on performing the prescribed sacrificial ceremony (pouring ghee on fire) and feeding the fixed number of people on the twelfth day, at the close of the Japa, you complete this particular course. You have thus assimilated (I don't wish to say 'mastered') this Mantra (each verse stands in the place of a Mantra), by chanting which you will be blessed with all prosperity.

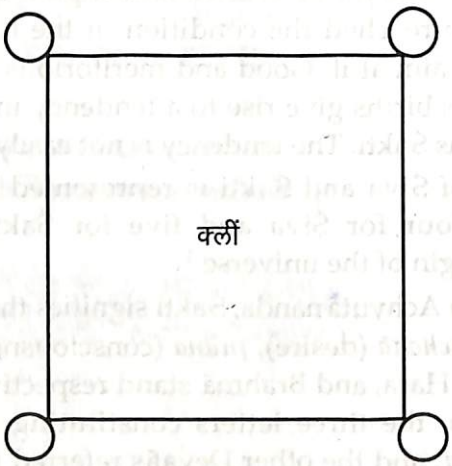

Fig 1

1 The Prayoga is given to show the nature and contents of the literature that exists but should be practised only after initiation and instruction through gurus.

तनीयांसं पांसुं तव चरणपङ्केरुहभवं
विरिञ्चिः संचिन्वन् विरचयति लोकानविकलम्।
वहत्येनं शौरिः कथमपि सहस्रेण शिरसां
हरः संक्षुद्यैनं भजति भसितोद्धूलनविधिम्॥ २॥

Tanīyāmsaṃ pāmsum tava caraṇa-paṅkeruha-bhavam
Viriñciḥ samcinvan viracayati lokān avikalam;
vahaty enam Śauriḥ katham api sahasreṇa śirasām
Haraḥ samkṣudy'ainam bhajati bhasito' ddhūlana-vidhim.

"यत्पादपद्ममकरन्दकणा धरित्री
यन्मध्यवर्तिविवरं गगनं समग्रम्।
यद्रात्रसङ्गिकिरणत्रसरेणुरक-
स्तस्यास्तवाम्ब वपुषो मितिरीशवेद्या॥"

"भ्रूमध्यगौ विधिहरी तव रक्तशुक्लौ
पादौ रजोऽमलगुणौ खलु सेवमानौ।
सृष्टिस्थिती वितनुतो ह्लदये तृतीय-
मङ्घ्रिं भजन् हरति विश्वमुदग्रमुग्रः॥
तुर्यं तवाम्ब चरणं निरुपाधिबोधं
सन्द्रामृतं शिवपदे सततं नमामि॥"

VERSE 2

With an infinitesimally small atom of the dust from Thy lotus feet, Brahmā has created this (vast) universe, which with great effort and in multifarious ways Vishnu sustains; while Siva bedaubs himself with it (dust) as holy ashes.

COMMENTARY

Lakshmīdhara. — The whole manifested creation is but a transformation of the dust of Śakti's feet. There are countless universes. Śakti is the fundamental cause of all this manifestation. Though Brahmā, Vishnu and Śiva are said to respectively create, preserve and destroy the universes, yet the functioning energy in these three acts of creation, preservation and destruction, is derived from Her (Sakti). Brahmā creates the fourteen worlds in order.

Kaivalyānanda explains it thus: The Deity which is spoken of as Para Brahman elsewhere, is here called Śakti. This verse describes the manifested stage when the Deity performs three different functions with the three *Gunas,* Satva, Rajas and Tamas.

Prayoga — ह्रीं (Hrim) is the Bijākshara (lit. Root–letter) of this verse. Repeating the verse 1,000 times daily for 55 days, with the yantraon gold plate, gives victory over matter.

Siddhi of this Mantra gains for the practitioner the power of controlling all (Prakriti – viz., the three Gunas). The worldly–minded apply this for their own selfish ends of exercising authority over others, wishing to lord over them. Thus every Mantra is capable of being utilized either in the right way (as White Magic) or in the wrong selfish way (as Black Magic).

[Every mantra (Verse) has a Bijākshara, a Yantra (angular figure), a course of worship of the Yantra and Japa of the Mantra, as described in the notes under verse 1. We shall therefore briefly state, under each of the following verses, the Bijākshara, the number of days the course lasts and the benefits to be derived by the practice, and also give the Yantra and leave the rest for the reader to understand].

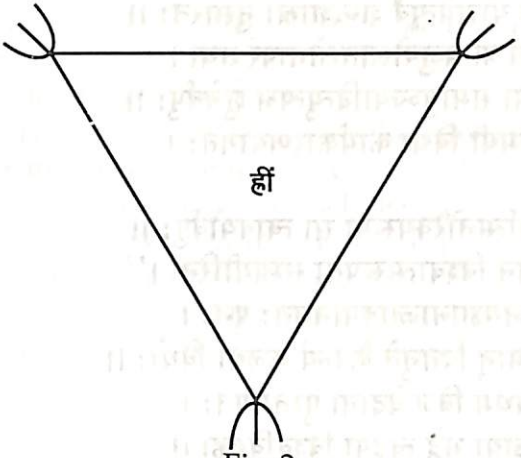

Fig. 2

अविद्यानामन्तस्तिमिरमिहिरोद्दीपनकरी
जडानां चैतन्यस्तबकमकरन्दस्रुतिसृतिः ।
दरिद्राणां चिन्तामणिगुणनिका जन्मजलधौ
निमग्नानां दंष्ट्रा मुररिपुवराहस्य भवति ॥ ३ ॥

Avidyānām antas–timira–mihira–dvīpa–nagarī
jaḍānām caitanya–stabaka–makaranda–sruti jharī;
daridrāṇām cintā–maṇi–guṇanikā janma–jaladhau
nimagnānām damṣṭrā mura–ripu–varāhasya bhavati.

''बालार्ककोटिरुचिरां स्फटिकाक्षमालां
कोदण्डमिक्षुजनितं स्मरपञ्चबाणान् ।
विद्यां च हस्तकमलैर्दधतीं त्रिनेत्रां
ध्यायेत्समस्तजननीं नवचन्द्रचूडाम् ॥''

''अकारादिः सामवेदो ऋग्वेदस्तु तदादिकः ।
यजुर्वेद इकारादिस्तेषां संयोगतः शुचिः ॥
तन्निष्पत्तिं श्रुणु प्राज्ञे प्रोक्तादुद्धारतः क्रमात् ।

विलिख्य योजयेत्पूर्वं शब्दशास्त्रा नुसारतः ।।
गुणसंध्या ऋग्यजुषोस्ततस्तेनापरं तथा ।
वृद्धिसंध्या समायुञ्ज्यादित्युत्पन्नं शुचेर्वपुः ।।
तेन त्रयीमयी विद्या कार्यकारणयोगतः ।

बिन्दुसर्गात्मनोरैक्यरूपा सा त्वावयोर्वपुः ।।
तेन बीजेन विश्वात्मरूपता सम्यगीरिता ।''
''हरत्यज्ञानमज्ञानाज्जडिमानमतः पुनः ।
इतः कामान् वितनुते कैवल्यं कलया विधोः ।।
वाग्भवं प्रथमं बिजं वेदानां पुरतो यतः ।
त्रिपुरासंज्ञया भद्रे त्वद्रूपा विश्वविग्रहा ।।
वाच्यवाचकरूपेण व्याप्नोत्यमितवैभवम् ।''

VERSE 3

To the ignorant, this dust (of Thy feet) is the city of the rising sun (to dispell) the darkness of their mind; to the knowing, it is the Chaitanya (spirit) flower overflowing with honey ; to the needy, it is the Chint āmani (the gem that yields all that is desired); and to those that are drowned in the ocean of births it is the tusk of varāha.[1]

COMMENTARY

Lakshmīdhara. — The worship of Śakti dispels the ignorance of the devotee. If he understands the true nature of the Deity, it affords him infinite Bliss. All his desires will be fulfilled, and he will be enabled to corss the ocean of Samsāra (be freed from birth and death). Thus although different devotees may be satisfied in different ways by adopting different forms of worship, yet the Deity is all the same, ever one and unchanging.

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1 An incarnaion of Vishnu

Achyutānanda. — All the Mantras, from the Praṇava down to the commonplace prayer in the form of a Sloka, are dedicated to the worship of, or, apply to, Śakti.

Kaivalyānanda. — The four aspects of Śakti herein described are indicative of the four important ways of worship, and signify the four Vedas (Upanishads included).

Prayoga. — The Bijākshara of this verse is श्रीं (*Śrim.*) The Yantra on gold plate must be worshipped for 54 days, and the Verse repeated two thousand times a day. The devotee will be blessed with *Vidyā*, knowledge (contained in the Vedas).

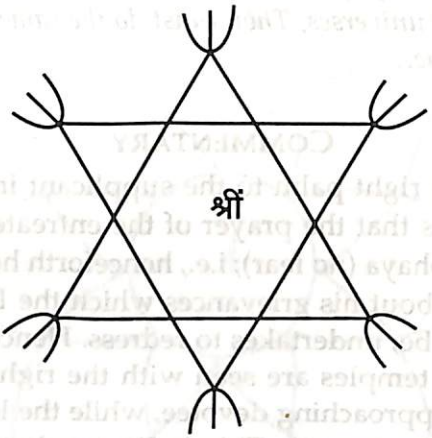

Fig. 3

त्वदन्यः पाणिभ्यामभयवरदो दैवगण–
स्त्वमेका नैवासि प्रकटितवराभीत्यभिनया।
भयात्त्रातुं दातुं फलमपि च वाञ्छासमधिकं
शरण्ये लोकानां तव हि चरणावेव निपुणौ ॥ ४ ॥

Tvad anyaḥ pāṇibhyām abhaya–varado daivataganaḥ
tvam ekā n'aiv āsi prakaṭita–var'ābhityabhinayā;
bhayāt trātum dātum phalam api ca vāñchā samadhikam
śaraṇye lokanām tava hi caraṇāv eva nipuṇau.

"ईशाच्वभावकलुषाः कति नाम सन्ति
ब्रह्मादयः प्रतिदिनं प्रलयाभिभूताः ।
एकः स एव जननि स्थिरबुद्धिरास्ते
यः पादयोस्तव सकृत्प्रणतिं करोति ॥"

VERSE 4

While with their hands the hosts of Devas protect their devotees from fear and grant their desires, Thou, who hast proclaimed freedom from fear and fulfilment of desires, dost not do so. For, O protector of universes, Thou canst do the same nay, more, with thy feet alone.

COMMENTARY

[To show the right palm to the supplicant in a patronizing fashion indicates that the prayer of the entreater is heard and he is granted Abhaya (no fear); i.e., henceforth he need not fear, or, be anxious about his grievances which the Lord, or, Deity, as the case may be, undertakes to redress. Hence the images of Gods in Hindu temples are seen with the right palm opened out to face the approaching devotee, while the left palm points to the feet (of the image). This indicates that he who seeks refuge in the Deity will be protected. This verse states that while thus the Deities use their hands for protecting devotees, Goddess Śakti protects her devotees with her legs. The leg implies menial service. That which the Gods do with their hands, Śakti can do with her legs, which brings out forcibly the great superiority of Śakti].

Achyutānanda. — This verse refers to the *Bālā* Mantra, which is considered to be a very powerful one. The word *Bālā* means 'an infant girl.' Śakti is worshipped as such. Any Man and every man cannot hope to be initiated into this Mantra. He will not be entrusted with it unless he is known to be a good and virtuous man.

Dinḍima, a commentator, states that some Devas are only capable of taking their devotees to the Svargic plane (Devachan), while some others can grant only Moksha – some can grant material prosperity, and others only spiritual advancement. But Śakti is capable of granting both–enjoyment in this world as well as Moksha.

Prayoga. — The worship of the Yantra drawn on a gold plate should be continued for 36 days and this Verse repeated three thousand times a day. All diseases will be cured, and immunity from the misery of sickness secured.

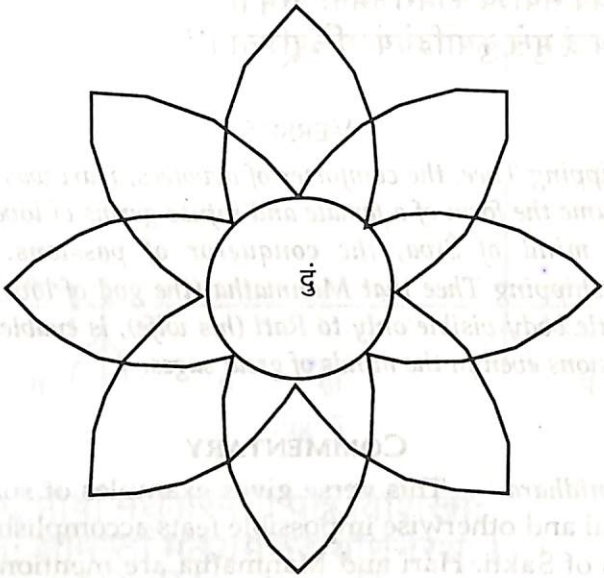

Fig. 4

हरिस्त्वामाराध्य प्रणतजनसौभाग्यजननीं
पुरा नारी भूत्वा पुररिपुमपि क्षोभमनयत्।
स्मरोऽपि त्वां नत्वा रतिनयनलेह्येन वपुषा
मुनीनामप्यन्तः प्रभवति हि मोहाय महताम्॥ ५॥

Haris tvām ārādhya praṇata–jana–saubhāgya–jananīm
purā nārī bhūtvā Pura–ripum api kṣobham anayat;
smaro'pi tvāṁ natvā rati–nayana–lehyena vapuṣā
munīnām apy antaḥ prabhavati hi mohāya mahatām.

"लोपामुद्रां पुनर्देवि विलिखेत्तदनन्तरम्।
नन्दिकेश्वरविद्या च षट्कूटा वैष्णवी भवेत्॥"

"कामराजाख्यविद्याया वाग्भवे मादनं त्यजेत्।
चन्द्रं तत्रैव संयोज्य कामराजमतः परम्॥
हित्वा चन्द्रं मुखे कुर्याद्विद्येयं नन्दिपूजिता।"

VERSE 5

By worshipping Thee, the comforter of devotees, Hari was enabled to assume the form of a female and infuse germs of love even into the mind of Śiva, the conqueror of passions. It is by worshipping Thee that Manmatha (the god of love), with his subtle body visible only to Rati (his wife), is enabled to excite passions even in the minds of great sages.

COMMENTARY

Lakshmidhara. — This verse gives examples of some of the wonderful and otherwise impossible feats accomplished by the blessings of Śakti. Hari and Manmatha are mentioned as the Rishis (seers or discoverers) of certain Mantras occurring in the Rig Veda and Taittarīyāraṇyaka, respectively. The Purāṇas say that Vishṇu assumed the form of Mohinī (the female bewitcher) – Mohinī Avatāra–to draw away the attention of the Daityas from the nectar obtained by churning the milky ocean. Some commentators give different Mantras.

Prayoga. — The Bijākshara of this verse is ठम् (*Tham*). The Yantra should be engraved on a copper–plate, and worshipped

for eight days. This verse should be chanted 2,000 times every day during the pūjā.

By wearing this plate with the Yantra engraved, on the head, one can prepossess all in one's favour and smite them with love for oneself.

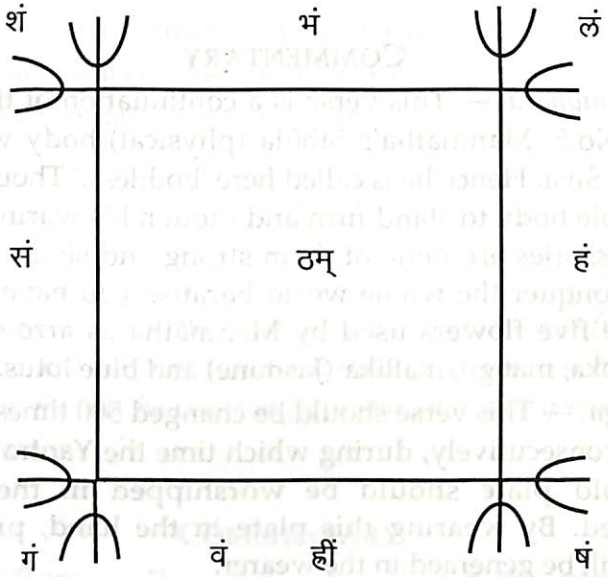

Fig. 5

धनुः पौष्पं मौर्वी मधुकरमयी पञ्च विशिखाः
वसन्तः सामन्तो मलयमरुदायोधनरथः ।
तथाप्येकः सर्वं हिमगिरिसुते कामपि कृपा–
मपाङ्गात्ते लब्ध्वा जगदिदमनङ्गो विजयते ॥ ६ ॥

Dhanuḥ pauṣpam maurvī madhu-kara-mayī pañca viśikhāḥ
vasantaḥ sāmanto malaya-marud āyodhana-rathaḥ;
tathā'py ekaḥ sarvam Himagiri-sute kām api kṛpām
apāṅgāt te labdhvā jagad idam Anaṅgo vijayate.

VERSE 6

Blessed by the favour of a generous side–glance from Thine eyes, O daughter of the Himālayas, the bodiless God of love with a bow of flowers, black beetles for the bowstring, the five flowers for arrows, Spring (time) for his mate and the South–wind for a war–chariot, conquers all the world.

COMMENTARY

Lakshmidhara. — This verse is a continuation of the second part of No.5. Manmatha's Sthūla (physical) body was burnt down by Śiva. Hence he is called here 'bodiless.' Though he has no tangible body to stand firm and though his warimplements and accessories are none of them strong and sharp, still he is able to conquer the whole world because you have favoured him. The five flowers used by Manmatha as arrows are the lotus, aśoka, mango, mallikā (Jasmine) and blue lotus.

Prayoga. — This verse should be changed 500 times a day for 21 days consecutively, during which time the Yantra engraved on a gold plate should be worshipped in the manner prescribed. By wearing this plate in the hand, procreative power will be generaed in the wearer.

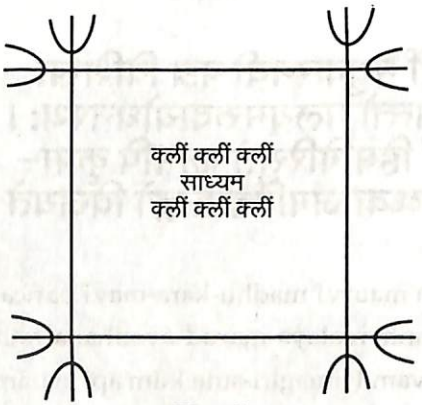

Fig. 6

क्वणत्काञ्चीदामा करिकलभकुम्भस्तनभरा
परिक्षीणा मध्ये परिणतशरच्चन्द्रवदना।
धनुर्बाणान् पाशं सृणिमपि दधाना करतलैः
पुरस्तादास्तां नः पुरमथितुराहोपुरुषिका ॥ ७ ॥

Kvaṇat-kāñcī-dāmā kari-kalabha-kumbha-stana-natā
parikṣīṇā madhye pariṇata-śarac-candra-vadanā;
dhanur bāṇān pāśam sṛṇim api dadhānā karatalaiḥ
purastād āstām naḥ Pura-mathitur āho-puruṣikā.

VERSE 7

May that figure of Thine be ever before my mind–that figure with the beaded waist–band of gold, with breasts like the skull of a young elephant, with a thin waist, with a face beautiful as the autumnal Full Moon and with the *bow, arrows, noose and goad in the four hands–*that *figure which is an object of wonder even to Śiva.*

COMMENTARY

Lakshmidhara. — The figure referred to in this verse is the Mūrti (form of The Deity) of Śakti, which the followers of the Samaya school use in worshipping Devi. This figure is seated in the Maṇipūra Chakra (*vide* Intruduction, *supra*), where it is worshipped. This is the eternal aspect of Śakti, and her manifestation in this form is considered far superior to all others.

Dinḍima. — This is the special form adopted by Śiva in worshipping Śakti. For an explanation of the symbolical significance of the weapons mentioned here, see commentary on "Lalitā–Sahasranāma" (Names 8 to 11).

Prayoga. – By chanting this verse 1,000 times a day for 12 days and worshipping the Yantra drawn on a gold plate, one is protected from enemies.

Fig. 7

सुधासिन्धोर्मध्ये सुरविटपिवाटीपरिवृते
मणिद्वीपे नीपोपवनवति चिन्तामणिगृहे।
शिवाकारे मञ्चे परमशिवपर्यङ्कनिलयां
भजन्ति त्वां धन्याः कतिचन चिदानन्दलहरीम् ॥ ८ ॥

Sudhā-sindhor madhye sura-viṭapi-viṭī parivṛte
maṇi-dvīpe nīpo´pavana-vati cintāmaṇi-gṛhe;
śivākāre mañce Parama-śiva-paryaṅka-nilayām
bhajanti tvāṃ dhanyāḥ katicana cid-ānanda-laharim.

''यस्य नो पश्चिमं जन्म न स्वयं यो महेश्वरः ॥
स न प्राप्नोति परमां दशपञ्चाक्षरीमिमाम् '' ॥

VERSE 8

Fortunate are they, the few that worship Thee as a Being who by nature is Chit (Consciousness) and Ānanda (Bliss), seated on the cushion of Paramaśiva which is spread on the cot of Śiva in the house made of Chintāmaṇi, situated in the garden of Nīpa trees on the island of gems, surrounded by Kalpaka trees in the ocean of nectar.

COMMENTARY

Lakshmidhara. — This is the form of the figure of Śakti as contemplated in the Hridaya (heart) in which Nīpa and Kalpaka trees, etc., have their assigned places.

[The Heart centre is called the Anāhata Chakra. It is midway between the three lower and the three higher psychic centres in man, and hence a critical point in the ascent of the disciple on the path of spiritual glory. The commentaries give very elaborate descriptions of this centre].

Achyutānanda. — The five parts of the Praṇava, *viz.*, अ (*a*), उ (*u*), म् (*m*), *Nada* (sound) and *Bindu* (.) are represented and described in this verse.

Kaivalyānanda. — It is the form of Sthūla contemplation of Śakti in the heart.

Dinḍima. — The Śrīchakra is here referred to. The Chakra or figure contains forty-four angles. In worshipping this Yantra, 64 offerings are to be made.

Prayoga. — This verse is to be chanted for twelve days at 1,000 times per diem with the Yantra drawn on red sandal paste. The practitioner will be freed from the bonds of Samsāra (birth and death).

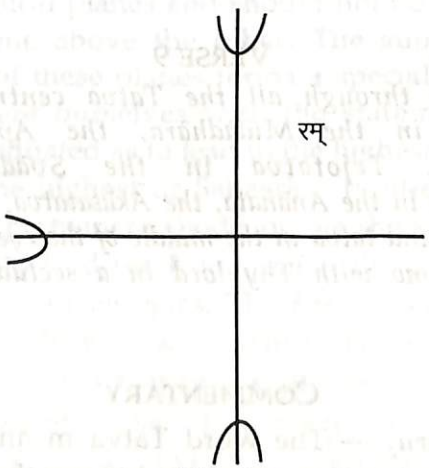

Fig. 8

महीं मूलाधारे कमपि मणिपूरे हुतवहं
स्थितं स्वाधिष्ठाने हृदि मरुतमाकाशमुपरि।
मनोऽपि भ्रूमध्ये सकलमपि भित्त्वा कुलपथं
सहस्रारे पद्मे सह रहसि पत्या विहरसे॥ ९॥

Mahīm mūlādhāre kam api maṇipūre hutavaham
sthitam svādhiṣṭhāne hṛdi marutam ākāśam upari;
mano'pi bhrū-madhye sakalam api bhittvā kula-patham
sahasrāre padme saha rahasi patyā viharase.

"कुण्डलिन्या महीभेदे योगी त्यजति मेदिनीम्।
सलिलस्थानयोगेन जले चलति योगवित्॥
वह्नेर्भेदे जलमिव स्पृशत्यग्निं ज्वलच्छिखम्।
मरुद्भेदे शीघ्रगतिर्याति क्रोशशतं क्षणात्॥
व्योमभेदे खे चरति मनोभेदे मनोगतिः।
यत्र कामयते तत्र याति लोकत्रयेऽपि च॥
संयोजयञ्छिवपदे शिव एव प्रजायते।
कर्ता हर्ता च सर्वत्र सुरासुरनमस्कृतः॥"

VERSE 9

Having passed through all the Tatva centres, namely the Bhūtava in the Mūlādhāra, the Āpatatva in the Manipūra, Tejotatva in the Svādhishthana, the Vāyutatva in the Anāhata, the Ākāśatatva, in the Viśuddhi, and the Mind tatva in the middle of the eye-brows. Thou art playing now with Thy lord in a secluded place in the Sahasrāra.

COMMENTARY

Lakshmidhara. — The word Tatva means 'principle' or 'essence'. The Tatva centres referred to are the six Chakras or

psychic centres in the body of man, which are here mentioned in the following order:— (1) Mūlādhāra, (2) Manipūra, (3) Svādhishthāna, (4) Anāhata, (5) Viśuddhi and (6) Ajnā. These centres represent the cosmic elements of Earth, Water, Fire, Air, Ether, and the Mind respectively. The Mind Tatva includes the five organs of sense and the five of action.

This verse refers to the point where the Kuṇḍalinī, having broken through the six psychic (or Sūkshma) centres has reached the spiritual (or *Kāraṇa*) plane. The relation between Kuṇḍalinī and Sadāśiva (or the Supreme Essence) just before they are interblended and become one is described as a beautiful play. This is then the highest point up to which individual consciousness can be retained. When the union of the two is effected, it is called Parabrahman where there is only one and no second. The body of Kuṇḍalinī force consists of eight *Angas* (or parts), Viz., the six psychic centres, Śakti and Śadāśiva (her Lord).

[The six centres and sahasrāra constitute the seven planes of existence, called *Lokas* in Sanskrit literature. These are, of course, not physical planes and should not be confounded as layers placed one above the other. The subject of a right understanding of these planes forms a special study, but we shall here content ourselves with the statement that these planes are so graduated as to lead to the highest spiritual plane step by step. The highest or Sahasrāra typifies the spiritual plane and is the permanent abode, or, we shall say, the goal to which we have to lead the Kuṇḍalinī— the place where we should centre all our energies. The first six centres are only temporary stages where the Kuṇḍalinī rests for a time to make itself the master, rather, mistress of the situation, *i.e.*, the corresponding plane. These lower stages being more or less psychical are very enticing and try to allure the aspirant to stay away permanently in their respective spheres to enjoy the transient but most attractive, luxurious happiness afforded by

them. They deter the aspirant from continuing his journey on the Path. If he yields to these temptations and forgets the nature of his original goal in the illusory pleasures of the psychic world, his attempt for the time being becomes vain, and it may take a long, long time for him to recover himself from the illusion and proceed on his journey. We can meet with several persons every day elbowing us in the streets or bazaars who in all sincerity attempted to reach the highest plane of bliss, but fell victims on the way to the illusions of the psychic world and stopped at one or the other of the six Chakras. They are of varying degrees of attainment and are seen to possess some power which is not found even in the best intellectual of the ordinary run of mankind. That this school of practical psychology was working very well in India at one time is evident from these living instances (not to speak of the numberless treatises on the subject) of men roaming about in all parts of the country].

Dinḍima. — The worship enjoined in this verse is called *Antaryāga* (inner worship). This is called the esoteric or secret form of worship as contrasted with the exoteric or physical (outside) worship of images and symbols.

Kaivalyānanda. — Passing through all the Tatva centres: by passing through each centre or Chakra, the practitioner gains control over the Tatva or element denoted by that centre. For instance, he that has crossed the Mūlādhāra Chakra has control over the element Earth. Henceforth Earth or gross physical matter offers no impediment to him and it yields to his will.

Prayoga. — The Yantra given below should be engraved on a gold plate, and besmeared with civet. It should be worshipped for 45 days, each day repeating this verse a thousand times. The practitioner gains mastery over all the five Elements.

Fig. 9

सुधाधारासारैश्चरणयुगलान्तर्विगलितैः
प्रपञ्चं सिञ्चन्ती पुनरपि रसाम्नायमहसा।
अवाप्य स्वां भूमिं भुजगनिभमध्युष्टवलयं
स्वमात्मानं कृत्वा स्वपिषि कुलकुण्डे कुहरिणि॥ १०॥

Sudhā-dhārā-sāraiś caraṇa-yugalāntar vigalitaiḥ
prapañcam siñcantī punar api raśāmnāya-mahasaḥ;
avāpya svām bhūmim bhujaga-nibham adhyuṣṭa-valayam
svam ātmānam kṛtvā svapiṣi kulakuṇḍe kuhariṇi.

''मूलादिब्रह्मरन्ध्रान्तं रक्तोर्णातन्तुसंनिभाम्।
कुलकुण्डलिनीं नित्यां विद्युद्दुल्लासदृक्तनुम्॥
मत्तालिकुलझंकारसदृक्षतरनादिनीम्।
उन्नीयोन्नीय चक्रेषु क्रमात्स्यन्दति वैभवम्॥
अनुभूय परं गत्वा पीत्वा कुलपरामृतम्।
अकुलात्कुलकं भूयः कुलादकुलकं महः॥
एवं मां सुन्दरीं ध्यायेत्सूक्ष्मध्यानं प्रकीर्तितम्।''

VERSE 10

Bedewing the whole of my body with the nectar flowing in continual drops from thy feet (in Sahasrāra) and returning to thy own place through Chandra Nadi, now again dost thou sleep in the hole of Kulakuṇḍa, forming thy body like that of a coiled serpent.

COMMENTARY

[The 'Chandra Naḍi' referred to is Idā. 'Kulakuṇḍa' is the root of the Sushumnā Nādi. Some commentators place the Kulakuṇḍa at the Mūlādhāra and some others at the Svādhishthāna Chakra. The name of the second Chakra, i.e., 'Svādhishthāna' means 'own abode' of the Kuṇḍalinī, or the place where the Śakti resides under ordinary circumstances. But so long as the text refers to the sleeping posture of the Śakti, we have to make out that Kulakuṇḍa is at Mūlādhāra where we found the Śakti sleeping originally and from which place we roused and led her up through the other centres. Why should we theorize upon this question? Let us leave it to the devout practitioner who can identify the exact position].

Lakshmidhara. — In one line this verse runs over the return journey of the Kuṇḍalinī from Sahasrāra, which is otherwise called the upper Śrīchakra — the remaining six centres forming the lower Śrichakra or hexagon. The commentators have a good deal to say on this verse, and some of them quote the "Taittarīyāranyaka" to support their profuse notes. The Kuṇḍalinī does not stay long in Sahasrāra, the duration depending on the strength of the devotee's practice. He must make every effort to stay it there as long as possible.

Achyutānanda. — The Kuṇḍalinī Śakti manifests itself in four different colors — *Śukla* (white), *Rakta* (red), *Miśra* (mixed) and *Nirvarna* (colorless), corresponding to the Guṇas — *Satva, Rājas* and *Tamas*, and *Nirguṇa* (colorless or devoid of Guṇa). Sound is heard, or rather, vibration is felt at the heart

(Anāhatachakra); the color seen here concomitant with sound is 'mixed'. In the Ājnāchakra are displayed the 'red' and 'white' lights (colors). The light seen at the Sahasrāra is colorless.

Dinḍima. — The practice of Yoga commences with the attempt at awakening the sleeping Kuṇḍalīni at Mūladhara. Union of this Śakti with Sadāśiva at Sahasrāra implies success in Yoga, and that is the way to Mukti (or liberation).

Prayoga. — The following Yantra drawn on a gold plate should be worshipped for six days and this verse recited 1,000 times every day. The gold plate should be suspended with a red silk cord. Purification of the body and good formation thereof to suit higher developments, will result.

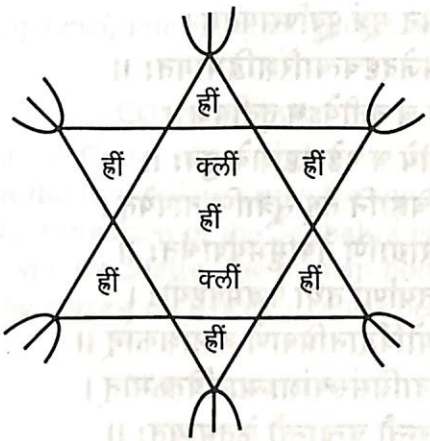

Fig. 10

चतुर्भिः श्रीकण्ठैः शिवयुवतिभिः पञ्चभिरपि
प्रभिन्नाभिः शंभोर्नवभिरपि मूलप्रकृतिभिः ।
त्रयश्चत्वारिंशद्वसुदलकलाश्रत्रिवलय–
त्रिरेखाभिः सार्धं तव चरणकोणाः परिणताः ॥ ११ ॥

Caturbhihṇb śrī-kaṇṭha aiḥ śiva-yuvatibhiḥ pañcabhir api
prabhinnābhiḥ śambhor navabhir api mūla-prakṛtibhiḥ;
catuś-catvārimśad vasu-dala-kalāśra-tri-valaya-
tri-rekhābhiḥ sārdham tava śaraṇa-koṇāḥ pariṇatāḥ.

''तिस्रः पुरस्त्रिपथा विश्वचर्षणा अत्राकथा अक्षराः संनिविष्टाः ।
अधिष्ठायैना अजरा पुराणी महत्तरा महिमा देवतानाम् ।।
नवयोनिं नव चक्राणि दीधिरे नवैव योगा नव योगिन्यश्च ।
नवानां चक्रा अधिनाथाः स्योना नव भद्रा नव मुद्रा महीनाम् ।।
एका स आसीत्प्रथमा सा नवासीदा सोनशिांदा सोनत्रिंशत् ।
चत्वारिंशादथ तिस्रः समिधा उशतीरिव मातरो माविशन्तु ।।''

इति । अस्योदारक्रमस्तु—

''वृतं कृत्वेष्टमानेन सूत्रं पूर्वापरायतम् ।
बिन्यस्य विभजेदष्टचत्वारिंशद्विभागतः ।।
षष्ठे षष्ठे पञ्चमे च तृतीयेऽथ तृतीयके ।
चतुर्थेऽथ तृतीये च षष्ठे षष्ठांशके पुनः ।।
विधाय नव चिह्नानि तेषु सूत्राणि तापयेत् ।
नव याम्योत्तराग्राणि तेषामुभयपार्श्वतः ।।
आद्यद्वितीयतुर्याणां तथा पञ्चमषष्ठयोः ।
अष्टमान्तिमयोर्विद्वानग्निबाणे कलांशकान् ।।
पुराणद्व्यष्टवेदाग्निसंख्यांशान्मार्जयेत्क्रमात् ।
शनिमध्ये रवेरन्तौ चन्द्रान्तौ केतुमध्यतः ।।
मङ्गलान्तौ वृत्तमध्ये बुधान्तौ राहुमध्यतः ।
गुरोरन्तौ भौममध्ये शुक्रान्तौ सोममध्यतः ।।
शन्यन्तौ वृत्तमध्ये तु राह्वन्तौ रविमध्यतः ।
केत्वन्तौ बुधमध्ये तु योजयेत्क्रमतो बुधः ।।
मध्यवल्लिस्फुरद्रूपमष्टद्विदशवल्लिकम् ।
चतुर्दशानलद्योतं श्रीचक्रं जायते परम् ।।

तद्बहिर्वसुपत्राब्जं तद्बहिः षोडशच्छदम् ।
वृत्तत्रितयसंशोभं त्रिरेखाञ्चितभूगृहम् ॥
त्रिधामनिलयं द्वारचतुष्टयसुशोभितम् ।
सर्वतेजोमयं दिव्यं सोमसूर्यानलात्मकम् ॥''

''प्राचीमनु प्रदिशं प्रेहि विद्वानग्नेरग्ने पुरो अग्निर्भवेह ।
विश्वा आशा दीद्यानो विभाह्यूर्जं नो धेहि द्विपदे चपुष्पदे'' ॥

''ऋतावानं वैश्वानरमृतस्य ज्योतिषस्पतिम् ।
अजस्रं धर्मसीमहे ॥''

VERSE 11

Thy abode of nine angles— four of Śiva and five of Śakti— together with eight petals, sixteen leaves, three roundings and three walls, enlarges itself into one of forty-four angles!

COMMENTARY

Lakshmidhara.— These nine angles by their action and interaction form the immediate cause for the manifestation of the universe. The formation of the Śrīchakra is here described. In "Kāmika," a Mantra Śāstra, the human body is taken to be the Śrīchakra, and correspondences given as below:

MICROCOSM

Five Śakti Angles.			*Four Śiva Angles*		
1. *Tvak*	...	Skin.	6. *Majjā*	...	Marrow.
2. *Asrik*	...	Blood.	7. *Śukla*	...	Semen.
3. *Māmsa*	...	Flesh.	8. *Prāṇa*	...	Vital energy.
4. *Medhas*	...	Lymph.	9. *Jīva*	...	Soul.
5. *Asthi*	...	Bone.			

MACROCOSM

	Śakti's Angles.	*Śivā's Angles*
1.	Five Bhūtas, five Tanmātrās, five jnānendriyas, five karmendriyas, and five Prāṇas.	Māya, Śuddhavidya, Maheśvara and SadāŚiva.

In giving these correspondences some mention 51 Tatvas, some others 94, while yet some others hold the other Tatvas are all included under the 25 which they calculate. The commentaries contain instructions as to how to engrave the Śrichakra, and quote vedic authority to support their statements. There are three ways of designing Śrichakra—Meru, Kailāsa and Bhū. Each of these designs varies from the other in the arrangement of the houses of deities and has a distinct form of worship. The identification with the sixteen nityā deities forms Meru; with eight Mātrikā deities, Kailāsa, and with eight Vaśini deities, Bhū. "Taittariyāraṇyaka" states that the Rishis named 'Priśnis' were worshipping the Śrichakra and they attained success in the Yogic practice of leading the Kuṇḍalinī to Sahasrāra. As to the number of angles in a full-blown Śrichakra, there is some difference of opinion. Some say that it must have 44, and others 43 angles.

Achyutānanda, Dinḍima, and *Kaivalyānanda.*— The worship indicated by this verse is *Bahiryāga* (outer worship). "Deviupanishad" supports this verse. These commentators recognise only 43 Koṇas (angles).

Prayoga.— (*Śrim*) – is the Bijākshara of the verse. The Yantra is to be drawn on a gold plate and worshipped for 81 days, repeating this verse 1000 times a day. By an application of this Siddhi, even barren women will bear issues.

Fig. 11

त्वदीयं सौन्दर्यं तुहिनगिरिकन्ये तुलयितुं
कवीन्द्राः कल्पन्ते कथमपि विरिञ्चिप्रभृतयः ।
यदालोक्यौत्सुक्यादमरललना यान्ति मनसा
तपोभिर्दुष्प्रापामपि गिरिशसायुज्यपदवीम् ॥ १२ ॥

Tvadīyam saundaryam Tuhina-giri-kanye tulayitum
kavīndrāḥ kalpante katham api Viriñci-prabhṛtayaḥ;
yadāloka'utsukyād amara-lalanā yānti manasā
tapobhir duṣ-prāpām api giriśa-sāyujya-padavīm.

''यत्रास्ति भोगो न हि तत्र मोक्षो यत्रास्ति मोक्षो न हि तत्र भोगः ।
शिवापदाम्भोजयुगार्चकानां भुक्तिश्च मुक्तिश्च करस्थितेव ॥''

VERSE 12

Even Brahmā and the best of poets, O Daughter of the Himālaya, have been with all their efforts unable to find a match for Thy beauty. Charmed by the splendour of Thy

beauty, the Deva women are anxious to gain Sāyujya with Śiva. Indeed it is difficult to be attained even by Tapas (and similar methods).

COMMENTARY

[In the eleventh verse the Śrīchakra was described. Now the Presiding Deity of Śrīchakra is referred to. That is the Deity to whom this Ānanda Lahari is addressed— the Omnipotent Principle which is the first cause— which is reached only by uniting Śakti with Sadāśiva in the Sahasrāra. The merger of the two is called the Sāyujya state. The Deva women, anxious to get at the transcendental beauty of the Presiding Deity, try to gain the preliminary and essential stage of merging themselves into Sadāśiva in the Sahasrāra. This union cannot be effected by Tapas or similar means; the only way is to lead the Kuṇḍalinī step by step to Sahasrāra by the Mantric process.]

Prayoga.— (Saum) is the Bijākshara. The Yantra drawn on water should be worshipped for 45 days repeating this verse 1,000 times daily. During the worship the devotee must have a vessel full of water before him, the contents of which he has to drink off at the close of the Pūjā. The devotee will be blessed with electric eloquence and become a good poet.

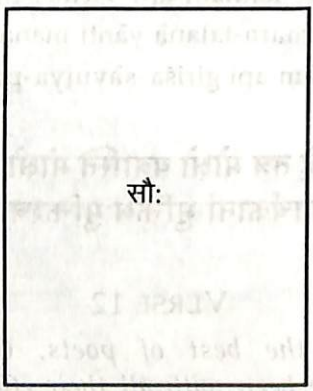

Fig. 12

नरं वर्षीयांसं नयनविरसं नर्मसु जडं
तवापाङ्गालोके पतितमनुधावन्ति शतशः ।
गलद्वेणीबन्धाः कुचकलशविस्रस्तसिचया
हठात् त्रुटयत्काञ्च्यो विगलितदुकूला युवतयः ॥ १३ ॥

Naram varṣīyāmsam nayana-virasam narmasu jaḍam
tavā'pāṅgā'loke patitam anudhāvanti śataśaḥ;
galad-veṇī-bandhāḥ kuca-kalaśa-visrasta-śicayā
haṭhāt truṭyat-kāñcyo vigalita-dukūlā yuvatayaḥ.

VERSE 13[1]

If but a glance from Thine eye falls on a blind old man incapable (through his years) of love, then hundreds of youthful women with loosened hair will follow him, their upper cloths slipping from their breasts rounded like jars and their girdles and lower cloth falling from about them.

Prayoga.— The Yantra is to be engraved on lead or gold plate and the verse recited 1,000 times a day for 6 days to attain the power to fascinate women.

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1. Verse 13 treats of *Mādana Prayoga* (application to the attainment of the third Purushārtha or aim of life, viz., ka ma— satisfaction of desires and passions). Most of the commentators have left it untouched.

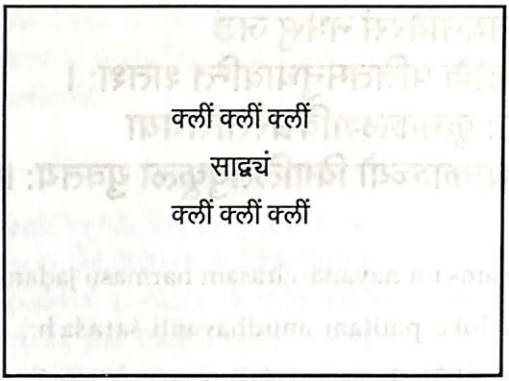

Fig. 13

क्षितौ षट्पञ्चाशत् द्विसमधिकपञ्चाशदुदके
हुताशे द्वाषष्टिश्चतुरधिकपञ्चाशदनिले ।
दिवि द्विः षट्त्रिंशन्मनसि च चतुः षष्टिरिति ये
मयूस्वास्तेषामप्युपरि तव पादाम्बुजयुगम् ॥ १४ ॥

Kṣitau ṣaṭ-pañcāśad dvi-samadhika-pañcāśad udake
hutāśe dvā-ṣaṣṭiś catur-adhika-pañcāśad anile;
divi dviḥ-ṣaṭtrimśan manasi ca catuḥ-ṣaṣṭir iti ye
mayūkhās teṣām apy upari tava pādāmbuja yugam.

''शिवस्य निष्प्रपञ्चस्य परमार्थशरीरिणः ।
चिदुल्लासात्परा जाता पञ्चानां मातृरूपिणी ॥
अन्वयानां मार्गयोगात्सैका षोढा प्रजायते ।
परा चेच्छा तथा ज्ञानक्रियाकुण्डलिनीति च ॥
मातृका चाष्टधा प्रोक्ता पराभेदास्ततः स्मृताः ।
कुण्डलिनीमातृकाभ्यां च षोढा भिन्नं मयूखकम् ॥
नानाविधं सुविततं तन्त्रमेतत्षडन्वयम् ।
उत्पन्न शांभवं पश्चाज्जगदेतच्चराचरम् ॥''

''इयमेव सा या प्रथमा व्यौच्छत्। सा रूपाणि कुरुते पञ्च देवी।
द्वे स्वसारौ वयतस्तन्त्रमेतत्। सनातनं विततं षण्मयूखम्॥''

''आदौ परा चतुर्धा स्याद् द्वितीयेच्छा च पञ्चधा।
तृतीया वेदधीज्ञाना चतुर्थी सप्तधा क्रिया॥
पञ्चमी कुण्डलीद्विर्धिः षष्ठी स्यान्मातृकाष्टधा।
परातोऽजायतेच्छा हि सा च व्योमपतिः स्मृता॥
षट्त्रिंशन्नायिकाः प्रोक्ता कण्ठस्थानसमाश्रिता।
इच्छातो जायते ज्ञाना सा च वायोरधीश्वरा॥
सप्तविंशतिरश्मीनां पतिः सानाहताश्रया।
ज्ञानतोऽभूत्क्रिया व्यक्ता सा च वह्नीश्वरा मता॥
एकत्रिंशद्रश्मिपतिः स्वाधिष्ठानं समाश्रिता।
क्रियातः कुण्डली व्यक्ता सा स्यात्सलिलनायिका॥
सप्तविंशतिरश्मीनां मणिपूरं समाश्रिता।
कुण्डल्या मातृका जाता सा क्षितेरीश्वरी मता॥
अष्टाविंशतिरश्मीनामक्षीवाधारमाश्रिता।
शिवशक्तिविभागेन द्विविधा शांभवाज्ञया॥
षष्ट्युत्तरं तु त्रिशतमेवं शंभुमरीचयः।
परादिशक्तिभिः षड्भिर्नायकैः सहिता पुनः।
द्विसप्तत्यधिकं त्रीणि शतान्याहुर्मनीषिणः॥
एषां स्मरणमात्रेण जीवन्मुक्तो महीं चरेत्।
सर्वेषां स्मरणाशक्तः षट्सु चैकमपि स्मरेत्॥
एतेषां स्मृतितो लोकः पापहा पूजनात्पुनः।
लक्ष्मीवान् ध्यानतो जीवन्मुक्तो रश्मिकुले वसेत्॥''

''षट्कोणं शिरसि ध्यात्वा पश्चिमादिष्वनुक्रमात्।
कोणेषु पूजयेदष्टाविंशकं च यथाक्रमात्॥

चतुष्कं पञ्चकं षट्कं चतुष्कं पञ्चकं पुनः ।
चतुष्कमिति संभिन्नाः क्रमात्पार्थिवरश्मयः ॥''

''चतुष्कं च चतुष्कं च षट्कं भूयश्चतुष्ककम् ।
पञ्चकं त्रिकमित्येव भिन्ना जलमरीचयः ॥''

''पञ्चकं पञ्चकं षट्कं चतुष्कं पञ्चकं पुनः ।
षट्कमित्थं क्रमाद्भिन्नास्तै जसक्रमरश्मयः ॥''

''चतुष्कं पञ्चकं षट्कं चतुष्कं पञ्चकं त्रिकम् ।
इति क्रमेण भिन्नाः स्युर्वायवीया मरीचयः ॥''
''षट्कं षट्कं पुनः षट्कं षट्कं षट्कं पुनश्च तत् ।
इति क्रमात्समुद्दिष्टा नाभसा दिव्यरश्मयः ।
साधकेन समभ्यर्च्यो मध्ये देवो यथाविधि ॥''
''चतुष्कं पञ्चकं चैव चतुष्कं सप्तकं पुनः ।
चतुष्कमष्टकं चेति क्रमान्मानसरश्मयः ॥
मूलाधारादिचक्रेषु पूजयेद्धा प्रकारतः ।''

''सर्वतत्त्वात्मतेजोभिरिद्धं तव पदाम्बुजम् ।
ध्यायञ्छिववरारोहे साक्षात्तेजोमयो भवेत् ॥''

VERSE 14

Thy lotus feet are far above the fifty-six rays of the Bhūtatva, the fifty-two of the Āp-tatva, the sixty-two of the Agni-tatva, the fifty-four of the Vāyu-tatva, the seventy-two of the Ākāśa-tatva, and the sixty-four of the Mano-tatva in the middle of the eye-brow.

COMMENTARY

Lakshmīdhara — The position of the Deity in the Sahasrāra is here described. She is above all the Tatvas. Every one of the six centres represents a Tatva. Every Tatva has a definite number of rays. The six centres or Chakras are divided into three groups. Each of these groups has a knot or apex where converge the Chakras that constitute that group. The names of the groups are derived from those of the Presiding Deities. The table on p.36 clearly puts the above.

No.	Name of Chakra	Name of Tatva	No. of Rays of Tatva	Name of group	Name of converging point	Remarks
1.	Mūla dhara	Bhū	56	Agni Khanda	Rudra grandhi	In Sahasrāra the rays are number less, eternal and unlimited by space. There is another chandra here whose rays are countless and ever shining.
2.	Svadhishthana	Agni	62			
3.	Manipūra	Āp	52	Sūrya	Vishnu grandhi	
4.	Anāhata	Vayu	54			
5.	Viśuddhi	Ākaśa	72	Chandra	Brahma grandhi	
6.	Ājña	Manas	64			
			360			

Lakshmīdhara quotes the Taittarīyāraṇyaka in support of his commentary, from which we have taken the notes above given. The extracts which he makes from "Bhairava Yāmala" are very valuable. In discoursing about Chandra, Śiva addresses (verses 1 to 17, *Chandrajnāna vidyā prakaraṇa*) Pārvatī, his consort, thus:

"Welcome, O beauty of the three worlds, welcome is thy question. This knowledge (contents of the present discourse) is the secret of secrets, and I have not imparted it to any one till now. (But I shall now tell thee the grand secret. Listen thou with attention):

Śrīchakra (in the Sahasrāra) is the form of ParāŚakti. In the middle of this Chakra is a place called Baindava, where She, who is above all Tatvas, rests united with Her lord Sadāśiva. Oh Supreme one! the whole cosmos is a Śrīchakra formed of the twenty-five Tatvas—5 elements+5 Tanmātrās+10 Indriyas+Mind, Māyā, Śuddhavidyā, Maheśa and Sadāśiva. Just as it is in Sahasrāra, so cosmically also, Baindava is above all Tatvas. Devī the cause of the creation, protection and destruction of the universe, rests there always united with Sadāśiva who as well is above all Tatvas and ever-shining. Uncountable are the rays that issue forth from Her body; O good one, they emanate in thousands, lacs, nay crores. But for this light there will be no light at all in the universe..... 360 of these rays illumine the world in the form of Fire, Sun and Moon. These 360 rays are made up as follows. —Agni (Fire) 118, Sun 106, Moon 136.[1] O Śankarī! These three luminaries enlighten the macrocosm as well as the microcosm, and give rise to the calculation of time—the Sun for the day, the Moon for the night, Agni (Fire) occupying a mean position between the two.

Hence they constitute (or, are called) Kāla (time), and the 360 days (rays) make a year. The Veda says: 'The year itself is a form of the Lord. The lord of time, the maker of the world first created Marīchi (rays) etc., the Munis, the protectors of the world. Everything has come to exist by the command of Parameśvarī."

Dinḍima takes a quite different view of this verse. He interprets it as meaning that having already described the Antaryāga (inner worship) the author recommends here the worship of the Avaraṇa

1. In Yoga and Mantra Śastras, the Moon is assigned a higher position than the Sun.

Devatās, i.e., Deities residing in each of the Chakras or centres, without propitiating whom it is impossible for the practitioner to lead the Kuṇḍalinī through these Chakras. He enumerates all the 360 deities and describes the mode of worshipping each of them.

[There are other commentators who understand the 360 rays esoterically, and connect the same with the 360 days of the year and also with human body. Every commentator quotes the Taittarīyāraṇyaka, 1st chapter, to support his views. Thus it seems that Taittarīyāraṇyaka contains much esoteric matter for the mystic to digest. The first Chapter of the Āraṇyaka referred to is chanted in worshipping the Sun. It is called Ārunam because it treats of Aruṇā (red colored Devī].

Prayoga.— This verse has श्रीं– (Śrīm) for its Bījākshara. It is inserted in six places in the Yantra which must be drawn on a gold plate. The worhip continues for 45 days, and this verse is repeated 1,000 times every day. This is a safeguard against famines, plagues and pestilences.

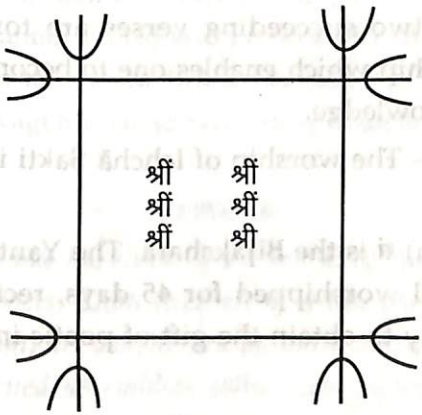

Fig. 14

शरज्ज्योत्स्नाशुभ्रां शशियुतजटाजूटमुकुटां
वरत्रासत्राणस्फटिक घुटिकापुस्तककराम् ।
सकृन्नत्वा न त्वां कथमिव सतां सन्निदधते
मधुक्षीरद्राक्षामधुरिमधुरीणा भणितय : ॥ १५ ॥

Saraj-jyotsnā-śuddhāmśaśi-yuta-jaṭa-Jūṭa–makuṭām
vara-trāsa-trāṇa-sphaṭika-ghuṭikā-pustaka karām;
sakṛn na tvā natvā katham iva satām sannidadhate
madhu-kṣīra-drākṣā-madhurima-dhurīṇāḥ phaṇitayaḥ.

VERSE 15

O Thou that art pure as the autumnal moon, adorned with the crescent on the head, blessing with (one of) thy hands, protecting (thy devotees with the second) from fear, (holding) a crystal vessel (in the third) and a book (in the fourth)! If Thou art worshipped but once, ah! how does it place the worshipper in the presence of the great (souls) with words sweet as honey, milk or grapes!

COMMENTARY

This and the two succeeding verses are for the *Sārasvata* prayoga, a worship which enables one to become a great poet and attain all knowledge.

Achyutānanda.– The worship of Ichchā Śakti is advocated in this verse.

Prayoga.– (sam) सं is the Bījākshara. The Yantra is drawn on a gold plate and worshipped for 45 days, reciting this verse 1,000 times a day to obtain the gift of poetic imagination and knowledge.

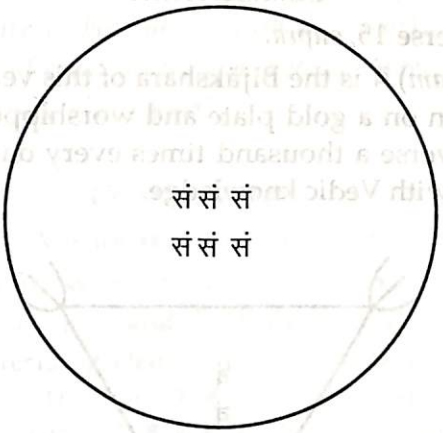

Fig. 15

कवीन्द्राणां चेत: कमलवनबालातपरुचिं
भजन्ते ये सन्त: कतिचिदरुणामेव भवतीम्
विरिञ्चिप्रेयस्यास्तरलतरशृङ्गारलहरी –
गभीराभिर्वाग्भिर्विदधति सभारञ्जनममी ॥ १६ ॥

Kavīndrāṇām cetaḥ-kamala-vana-bāl'ātapa-rucim
bhajante ye santaḥ katicid aruṇām eva bhavatīm;
viriñci-preyasyās taruṇatara śṛṅgāra-laharī-
gabhīrabhir vāgbhir vidadhati satām rañjanam ami.

VERSE 16

Thou that shines like the sheen of the morning sun in the lotus-like minds of poets; Thou that art of a like color (as that of the morning sun) art worshipped by some who are thus enabled to please learned assemblies with their sweet words of erotic poetry.

COMMENTARY

See note on verse 15, *supra*.

Prayoga.— (*Vam*) वं is the Bījākshara of this verse. The Yantra has to be drawn on a gold plate and worshipped for 35 days, repeating this verse a thousand times every day. The devotee will be blessed with Vedic knowledge.

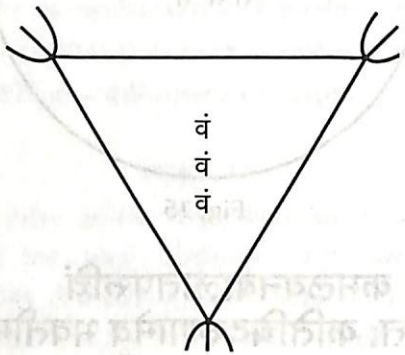

Fig. 16

सवित्रीभिर्वाचां शशिमणिशिलाभङ्गरुचिभि:
वशिन्याद्याभिस्त्वां सह जननि संचिन्तयति य: ।
स कर्ता काव्यानां भवति महतां भङ्गिसुभगै:
वचोभिर्वाग्देवीवदनकमलामोदमधुरै: ॥ १७ ॥

Savitrībhir vācāmśaśi-maṇi-śilā-bhaṅga-rucibhir
vaśinyādyābhis tvām saha janani samcintayati yaḥ;
sa kartā kāvyānām bhavati mahatām bhaṅgi-rucibhiḥ.
vacobhir vāgdevī-vadana-kamal'āmoda madhuraiḥ.

VERSE 17

One who worships Thee as seated in the midst of the Vaśinī and other beings who shine with the brilliance of a well-cut moon-

stone and who have the power of bestowing the gift of good speech, is sure to become an author of works whose diction shall be that of great poets, and style as sweet as the smell of the lotus-like face of Sarasvatī.

COMMENTARY

Lakshmīdhara. — Vaśinīs are eight in number:

1. Vāsinī, 2. Kāmeśvarī, 3. Modinī, 4. Vimalā, 5. Arunā, 6. Jayīnī, 7. Sarveśvarī, and 8. Kālī or Kaulinī. These are respectively the Presiding Deities of the following eight groups of letters: 1. अ to अः — 16 letters, 2. क to ङ — 5 letters, 3. च to ञ — 5 letters, 4. ट to ण — 5 letters, 5. त to न — 5 letters, 6. प to म — 5 letters, 7. य to व — 4 letters, 8. — श to क्ष or ळ — 5 letters.

'Other beings' refer to the twelve Yoginīs, who are 1. Vidyāyoginī, 2. Rechika, 3. Mochikā, 4. Amrita, 5. Dīpika, 6. Jnānā, 7. Āpyāyani, 8. Vyāpini, 9. Medhā, 10. Vyāmarūpā, 11. Sidhirūpā and 12. Lakshmīyoginī.

These twenty deities (8 Vaśinīs and 12 Yoginīs) are to be worshipped in Manipūra and Anāhata centres. In respect of this, the commentator quotes a verse from the Taittarīyāranyaka, and gives a description of these deities, their respective colors, places, etc.

Achyutānanda. — This commentator interprets it as prescribing the contemplation of Jnāna Śakti.

Prayoga. — This verse has ऐं (Aim) for its Bījākshara. The Yantra should be drawn on a gold plate and worshipped for 45 days, repeating this verse 1,000 times a day. This practice leads to a knowledge of all the Sāstras.

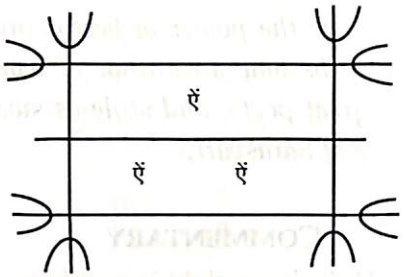

Fig. 17

तनुच्छायाभिस्ते तरुणतरणिश्रीसरणिभि –
र्दिवं सर्वामुर्वीमरुणिमनिमग्नां स्मरति यः ।
भवन्त्यस्य त्रस्यद्वनहरिणशालीननयना:
सहोर्वश्या वश्याः कति कति न गीर्वाणगणिका : ॥ १८ ॥

Tanuc-chāyabhis te taruṇa-taraṇi-śrī-saraṇibhir
divam sarvām urvīm aruṇimani magṇām smarati yaḥ;
bhavanty asya trasyad-vana-hariṇa-śa līna-nayanāḥ
sahorvāśyā vaśyāḥ kati kati na gīrvāṇa-gaṇikāḥ.

VERSE 18[1]

He who calls to mind the heaven and earth as bathed in the beauty of Thy Body like unto that of the rising sun subjugates many a celestial damsel with beauteous trembling eyes like those of the forest deer.

Prayoga. — Recitation of the verse 1,000 times a day for 45 days with Yantra made of gold gives power to fascinate women, and mastery over the arts such as painting.

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1 Most of the commentators have left verses 18 and 19 unnoticed. Dindima says that these verses treat of the third Purushārtha, *viz.*, Kāma.

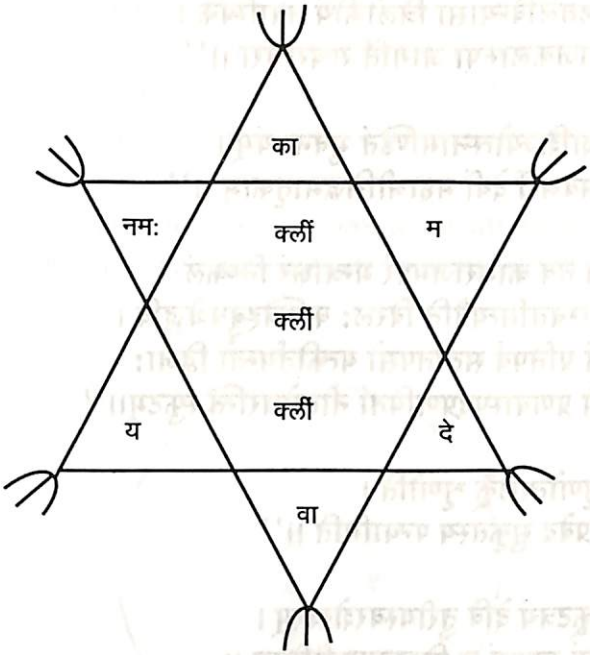

Fig. 18

मुखं बिन्दुं कृत्वा कुचयुगमधस्तस्य तदधो
हकारार्धं ध्यायेद्धरमहिषि ते मन्मथकलाम्।
स सद्यः संक्षोभं नयति वनिता इत्यतिलघु
त्रिलोकीमप्याशु भ्रमयति रवीन्दुस्तनयुगाम्॥ १९॥

Mukham bindum kṛtvā kuca-yugam adhas tasya tad-adho
harā'rdham dhyāyet yo Haramahiṣi te manmatha-kalām;
sa sadyaḥ samkṣobham nayati vanitā ity'atilaghu
trilokīm apy'āśu bhramayati ravīndu-stana-yugām.

'' नभोमहाबिन्दुसुखी चन्द्रसूर्यस्तनद्वया।
सुमेरुहारवलया शोभमानमहीपदा॥

पातालतलविन्यासा त्रिलोकीयं तवाम्बिके ।
कामराजकलारुपा जागर्ति सचराचरा ।।''

''यदक्षरशशिज्योत्स्नामण्डितं भुवनत्रयम् ।
वन्दे सवश्ररीं देवीं महाश्रीसिद्धमातृकाम् ।।''

''यन्नित्ये तव कामराजमपरं मन्त्राक्षरं निष्कलं
तत्सारस्वतमित्यवैति विरलः कश्चिद्बुधश्चेद्भुवि ।
आरूयानं प्रतिपर्व सत्यतपसो यत्कीर्तयन्तो द्विजाः
प्रारम्भे प्रणवास्पदप्रणयितां नीत्वोच्चरन्ति स्फुटम्।।''

''य ईँ शृणोत्यलकूँ शृणोति ।
न हि प्रवेद सुकृतस्य पन्थामिति ।।''

''नित्याकूटत्रयं देवि तुरीयस्वरशेखरम् ।
तत्तुरीयं स्वरूपं च बिन्दुद्वयमुदीरितम् ।।
तदात्मकं च देव्यास्ते साधकस्य च यद्भवेत् ।
तद्भावनां शृणु प्राज्ञे महोदयकरीं शुभाम् ।।
ऊर्ध्वबिन्द्वात्मकं वक्त्रमधोबिन्दुद्वयात्मकम् ।
कुचद्वयं तु तच्छेषागतिमेतां विभावयेत् ।।''

''एतत्कामकलाव्याप्तं गुह्याद् गुह्यतरं महत् ।
नाशिष्याय प्रवक्ताव्य नाभक्ताय कदाचन ।।
एतत्प्रकाशनं मातुरुद्भाटनमुरोजयो : ।
आकृष्याच्छादनमिव तस्मान्नैतत्प्रकाशयेत् ।।
लोभान्मोहाश्च गर्वाश्च वैदुष्याद्वा प्रकाशयेत् ।
सोऽचिरान्मृत्युमाप्नोति शस्त्राघातविषादिभिः ।।''

VERSE 19

Oh Queen of Hara (Shiva), whoever contemplates Thy Manmathakalā thinking of one Bindu as the face, and below it

(on other two Bindus) as Thy breasts and below these on Hakārārdha, can forthwith subjugate women. But this is for him a very trifling thing (since) he can at his pleasure move Trilokī (the three worlds) whose breasts are the sun and the moon.

Prayoga. — Power to fascinate women is attained by reciting the verse 1,000 times a day for 25 days using a Yantra made of gold plate.

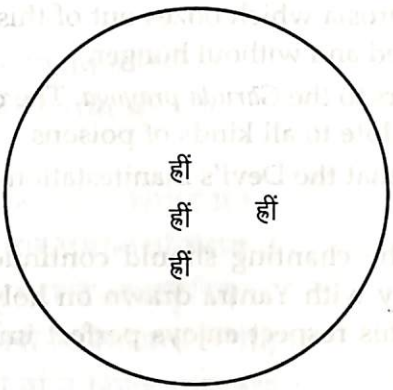

Fig. 19

किरन्तीमङ्गेभ्यः किरणानिकुरम्बामृतरसं
हृदि त्वामाधत्ते हिमकरशिलामूर्तिमिव यः।
स सर्पाणां दर्पं शमयति शकुन्ताधिप इव
ज्वरप्लुष्टान् दृष्टया सुखयति सुधासारसिरया॥ २०॥

Kirantīm aṅgebhyaḥ kiraṇa-nikurumbāmṛta-rasam
hṛdi tvām ādhatte hima-kara-śilāmūrthim iva yaḥ;
sa sarpāṇām darpam śamayati śakuntādhipa iva
jvara-pluṣṭān dṛṣṭyā sukhayati sudhādhāra-sirayā.

VERSE 20

He who contemplates Thee in his heart as an idol made of the cool moon-stone with nectar flowing from Thy several organs, is, like the lord of birds (Garuḍa), enabled to overpower the pride of serpents by a mere look of his, and to cure fevers by his AmritaNāat.

COMMENTARY

'Amrita Nādi' means nectar nerve. Successful yogins are said to enjoy the ambrosia which oozes out of this nerve and keeps them well satisfied and without hunger.

This verse refers to the *Gāruḍa prayoga*. The chanting of this is an effectual antidote to all kinds of poisons.

Dinḍima says that the Devi's manifestation as Amriteśvarī is described here.

Prayoga. — The chanting should continue for 45 days, at 2,000 times a day with Yantra drawn on holy ashes or water. The Siddha in this respect enjoys perfect immunity from the effects of poison.

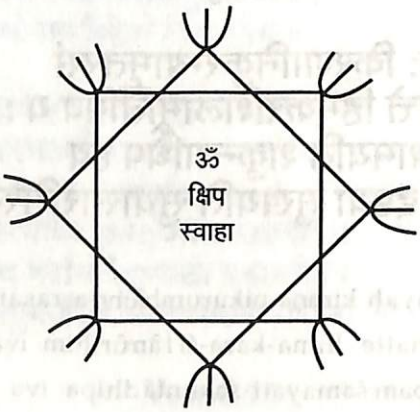

Fig. 20

तटिल्लेखावातन्वीं तपनशशिवैश्वानरमयीं
निषण्णां षण्णामप्युपरि कमलानां तव कलाम् ।
महापद्माटव्यां मृदितमलमायेन मनसा
महान्तः पश्यन्तो दधति परमाह्लादलहरीम् ॥ २१ ॥

Taṭil-lekhā-tanvīm tapana-śaśi-vaiśvānara-mayīm
niṣaṇṇāmṣaṇṇām apy upari kamalānām tava kalām;
mahā-padmā'tavyāmmṛdita-mala-māyena manasā
mahāntaḥ paśyanto dadhati paramā'hlāda-laharīm.

''महापद्मवनान्तस्थे कारणानन्दविग्रहे ।
सर्वभूतहिते मातरेह्येहि परमेश्वरि ॥''

''इति ते गदिता कामकलायां बाह्यभावना ।
पूर्वमेवाधुना वक्ष्ये भावनामान्तरालिकाम् ॥
मूलादिब्रह्मरन्ध्रान्तं स्फुरद्विद्युल्लताकृतिम् ।
ध्यायेत्कुण्डलिनीं देवीं त्वद्विद्याक्षररूपिणीम् ॥
षट्चक्रभेदिनीं देवीं तां च बिन्दुत्रयात्मिकाम् ।
तां चाप्यर्धकलारूपां चिन्तयेत्पद्मकानने ॥
एवं भावनया जुष्टः परमानन्दनिर्भरः ।
संसारसागरं धीमान् गोष्पदीकुरुते शिवे ॥ ''

''मूलादिब्रह्मरन्ध्रान्तं मूलविद्यां विभावयेत् ।
उद्यदादित्यसंकाशां तटित्कोटिसमप्रभाम् ॥
तत्प्रभापटलव्याप्तं शरीरमपि चिन्तयेत् । ''

VERSE 21

Sages with minds free from impurity and illusion enjoy beatitude as they see, in the pericarp of the Sahasrāra which is above the six

lotus-like Chakras, Thy eternal Kalā (Sādākhya), formed of the essence of the sun, moon and Agni, flashing lika a streak of lightning.

COMMENTARY

Lakshmidhara. — This verse formulates the pure Svarūpa contemplation, which is attainable only by great and advanced men. The forms of worship hitherto described are intended for people of lower capacities.

Achyutānanda and Dinḍima — Having described in the previous verses the Sthūla form of contemplation in its various aspects for the benefit of ordinary persons, the author here deals with the Sūkshma form. This Dhyāna is suited only for sages.

Prayoga. — ह्रीं (Hrim) is the Bij ākshara. The Yantra may be engraved on a gold or any other suitable plate. The worship lasts for 45 days. This verse has to be repeated 1,000 times daily. Every one will be prepossessed in favour of the worshipper.

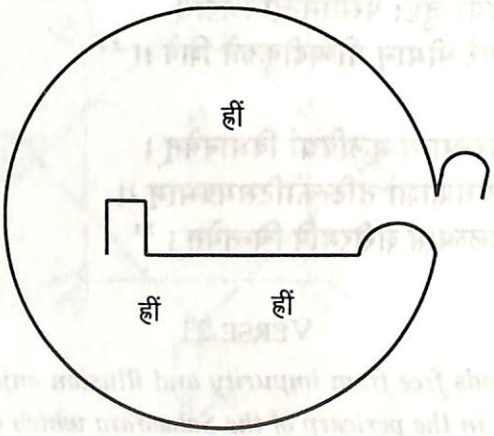

Fig. 21

भवानि त्वं दासे मयि वितर दृष्टिं सकरुणा –
मिति स्तोतुं वाञ्छन् कथयति भवानि त्वमिति यः ।
तदैव त्वं तस्मै दिशसि निजसायुज्यपदवीं
मुकुन्दब्रह्मेन्द्रस्फुटमुकुटनीराजितपदाम् ॥ २२ ॥

Bhavāni tvam dāse mayi vitara dṛṣṭim sakaruṇām
iti stotum vāñcan kathayati Bhavāni tvam iti yaḥ;
tadaiva tvam tasmai diśasi nija-sāyujya-padavīm
mukunda-brahmendra-sphuṭa-makuṭa-nīrājita-padām.

VERSE 22

The devotee wishing to address Thee "O Bhavānī! Be pleased to cast a compassionate glance on me Thy poor servant," begins by saying!" "O Bhavānī!" And at once, even before he finishes the sentence, Thou bestowest Sāyujya on him — the Sāyujya which is illumined by the crowns of Vishnu, Brahmā and Indra.

COMMENTARY

[Bhavānī is the consort of Siva. When the devotee with a pure heart and austere piety begins to pray to Devī for her blessings, She at once condescends to recognize the piety and sincere devotion of the man and takes him up to Sāyujya — the state of being one with Herself, i.e., raises him to the highest spiritual level and makes him immortal. True devotion leads to oneness with the object of worship, and the goal is reached. Vishnu, Brahmā and Indra worship the feet of Devī and prostrate at Her lotus-feet, when the brilliancy of the gems adorning their respective crowns sheds a luminous lustre over Her feet].

Lakshmīdhara. — This verse is devoted to the praise of Devī. The word "Bhavānī" taken as verb means 'let me become' (one with Thee). It is then the Imperative First Person Singular form

of *Bhū*, to be. The verse implies that he who worships Devī in this way is sure to become one with Her.

Diṇḍima. — Antaryāga and Bahiryāga (inner and outward worship) were hitherto taught. Now Bhakti is instilled. Bhakti (devotion) leads to four grades of spirituality according to the degree of the strength thereof. The four grades in order are 1. *S ālokya* (reaching the Loka or plane of the Deity worshipped), 2. *Sāmīpya* (nearing the Deity or staying in the presence or vicinity of the Deity), 3. *Sārūpya* (attaining the form or quality of the Deity), and 4. *Sāyujya* (becoming one with, or merging into, the Deity). This commentator describes also the nature and degree of devotion to be practised for attaining these four states respectively.

Kaivalyānanda. — Of the several names of Devī, the name Bhavānī is very important, and the very utterance of it attracts Her attention. She is at once very much pleased.

Prayoga. — The devotee should chant this verse for 45 days at 1,000 times a day and worship the Śrīchakra drawn on gold plate, on the bank of a sacred river or other holy place. He will attain all wordly desires.

Fig. 22

त्वया हृत्वा वामं वपुरपरितृप्तेन मनसा
शरीरार्धं शंभोरपरमपि शङ्के हृतमभूत्।
तथा हि त्वद्रूपं सकलमरुणाभं त्रिनयनं
कुचाभ्यामानम्रं कुटिलशशिचूडालमुकुटम्॥ २३॥

Tvayā hṛtvā vāmam vapur aparitṛptena manasā
śarīr'ārdham śambhor aparam api śaṅke hṛtam abhūt;
yad etat tvadrūpam sakalam aruṇābham trinayanam
kucābhyām ānamram kuṭila-śaśi-cūḍāla-makuṭam.

VERSE 23

I doubt if, having occupied the left half of Śiva, Thou hast not encroached upon his other half also, for Thou hast not only the color of the dawn, the three eyes and the head ornament of the crescent, but also the breasts.

COMMENTARY

[It is well known that Umā occupies the left half of the body of Śiva, who is hence called *Ardhanārīsvara*. Now the reason for doubting whether she has occupied the whole body of Śiva is that She possesses the color of the dawn, the three eyes and the crescent on the head, all of which are the characteristic marks of Śiva. Besides, She has two breasts which cannot be the case if She was occupying only half the body. Half the body necessarily indicates only one breast].

Lakshmidhara. — This verse voices the doctrine of a shool of devotees known as *Uttara Kaulas*, Who hold that "There is no Śiva Tatva without, or distinct from, Śakti Tatva".

Achyutānanda and Dinḍima. — The union of Śiva and Śakti is described here.

Prayoga. — The Bijākshara for this verse is ह्रीं (*Hrim*), which is known in the Mantra Śastra as possessing much potentiality.

The Yantra drawn on gold plate should be worshipped for thirty days, and the verse repeated 1,000 times daily. It will cure all diseases and relieve one from debts. Cases of possesstion by devils, astral entities and elementaries can also be successfully treated.

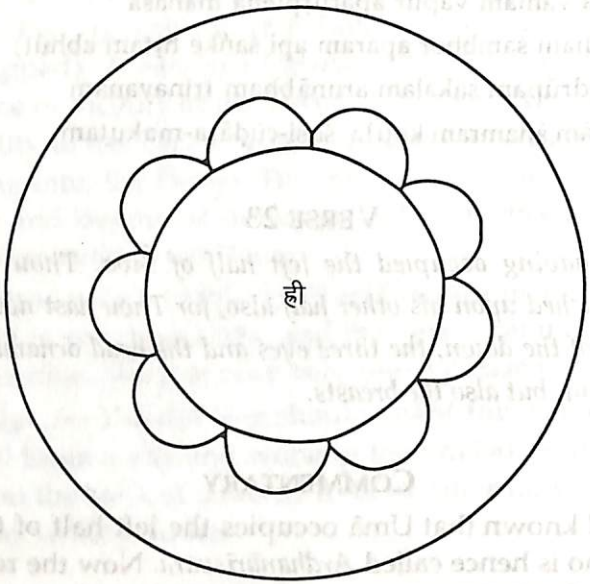

Fig. 23

जगत्सूते धाता हरिरवति रुद्रः क्षपयते
तिरस्कु र्वन्नेतत्स्वमपि वपुरीशस्तिरयति ।
सदापूर्वः सर्वं तदिदमनुगृह्णाति च शिव –
स्तवाज्ञामालम्ब्य क्षणचलितयोर्भ्रूलतिकयोः ॥ २४ ॥

Jagat sūte dhātā harir avati rudraḥ kṣapayate
tiraskurvan etat svam api vapurīśas tirayati;
sadā-pūrvaḥ sarvam tad idam anugṛhṇāti ca Śivas-
tavājñām ālambya kṣaṇa-calitayor bhrū-latikayoḥ.

"सृष्टिस्थित्युपसंहारतिरोधानुग्रहात्मकम् ।
कृत्यं पञ्चविधं यस्मात्तं नुमः शाश्वतं शिवम् ॥"

VERSE 24

Brahmā creates the universe, Vishnu protects it and Rudra destroys it. Iśa annihilates all these three as well as himself. And finally, under Thy orders indicated by the movement of Thy creeper-like brows, Sadāśiva approves of the same.

COMMENTARY

[The three beings annihilated by Iśa are Brahmā, Vishṇu and Rudra. Iśa is the collective form of the three energies referred to as Brahmā, Vishṇu and Rudra. These disappear at the end of the Manvantara. When these individual energies merge into the higher Tatva during Pralaya, or in the course of involution, their collective form which is named Iśa can have no independent existence. Hence the statement that Iśa annihilates himself, i.e., his own body. There remains Sadāśiva who is the unconcerned witness of all that goes on in the planes below. His passive attitude implies his sanction of the course of involution. He, as it were, approves of the actions of the lower powers who carry out the work of, or, rather, obey the laws of, involution. Sadāśiva stands above all, changeless and eternal. According to verse 23, there can be no Śiva Tatva without Śakti Tatva. So the presence of Śakti is implied].

Lakshmidhara. — The twentyfifty Tatva, or Devī's husband, is imperishable and eternal. Hence Devī has an eternal existence in conjunction with her lord Sadāśiva. The union of Devī and Sadāśiva is eternal.

Prayoga. — The Śiva Yantra is drawn on a gold plate and worshipped for thirty days. The verse should be chanted 1,000

times daily. Bhūtas, Pretas and other evil entities are driven away by this practice.

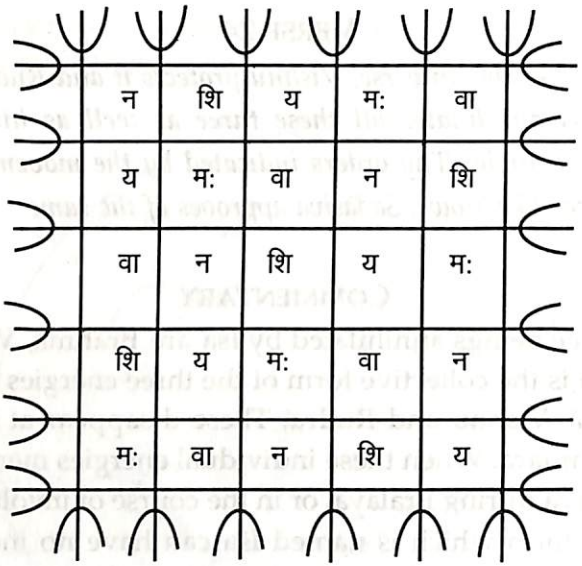

Fig. 24

त्रयाणांठं देवानां त्रिगुणजनितानामपि शिवे
भवेत् पूजा पूजा तव चरणयोर्या विरचिता।
तथा हि त्वत्पादोद्वहनमणिपीठस्य निकटे
स्थिता ह्येते शश्वन्मुकुलितकरोत्तंसमुकुटाः ॥ २५ ॥

Trayāṇām devānām tri-guṇa-janitānām tava Śive
bhavet pūjā pūjā tava caraṇayor yā viracitā;
tathā hi tvat-pādo'dvahana-maṇi-pīṭhasya nikate
sthitā hy'ete śaśvan mukulita-karottamsa-makuṭāḥ

''विष्णुपूजासहस्राणि शिवपूजाशतानि च।
अम्बिकाचरणार्चायाः कलां नार्हन्ति षोडशीम् ॥''

VERSE 25

Well have the three Devas born of the three Guṇas worshipped Thy feet, for they are privileged to be always near Thy seat of gems with upraised hands joined in worshipping Thee.

COMMENTARY

[The three Devas are Vishṇu, Brahmā and Rudra and the three Guṇas of which they are respectively born are Satva, Rajas and Tamas. Even in our temples when we approach the idols we join our hands and raise them overhead in token of worshipping the deity, at the same time uttering some prayer of the several names of the deity. It is usually done at the first sight of the idol and when camphor-light is offered].

Lakshmidhara. — Even Vishṇu, Brahmā and Rudra owe their greatness to the assiduous worship of Devī which they perform.

Diṇḍima. — Generally a person worshipping a particular deity can expect to obtain the favor of that deity alone and not that of others. But the worship of Devī, the supreme deity, amounts to the worship of all the several Devas that lie in wait at Her feet, and therefore a person worshipping Devi is viewed with favour by all the devine world divine world.

Prayoga. — सौं. (*Saum*) is the Bijākshara of this verse. The Yantra, written on a gold plate, is worshipped for 45 days, and this verse is chanted 1,000 times a day. The highest place of honor and dignity in the world is secured by this practice.

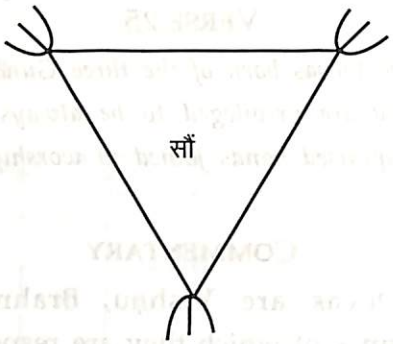

Fig. 25

विरिञ्चिः पञ्चत्वं व्रजति हरिराप्नोति विरतिं
विनाशं कीनाशो भजति धनदो याति निधनम् ।
वितन्द्रा माहेन्द्री वितातिरपि संमीलति दिशां
महासंहारेऽस्मिन् विलसति सति
त्वत्पतिरसौ ॥ २६ ॥

Viriñciḥ pañcatvam vrajati harir āpnoti viratim
vināśam kināśo bhajati dhanado yāti nidhanam;
vitandrī māhendrī vitatir api sammīlita-dṛśā
mahā-saṃhāre' smin viharati sati tvat-patir asau.

VERSE 26

Brahmā meets with death, Hari retires, the Lord of death is destroyed, the Lord of wealth perishes and the life-time of the Indras fades away. In such a Mahāpralaya thy husband alone exists.

COMMENTARY

[Brahmā who represents the procreative energy in the universe ceases to exist when the activity of the Manvantara is

over and Pralayas begins. When there is no activity, there is no need for a sustaining force, and so Vishṇu (Hari) retires into passivity. The epithet 'Lord of Death' refers to Rudra; see note on verse 24, supra. Kubera is called the Lord of Wealth. Indiras are fourteen in number. Indira is the lord of the Svargic plane or Devachan as it is otherwise called in current theosophical literature. It is well known that Svargic enjoyment is only transitory and lasts as long as one's good Karma will permit. Mahāpralaya is the great deluge — the period of passivity that follows a Manvantara of activity. In this Pralaya, only the supreme Being subsists, all the rest having each merged into the higher Tatva preceding. Everything perishes except Śiva-Śakti, the union of Śiva and Śakti].

Prayoga. — This verse should be repeated 1,000 times a day and the Yantra, drawn on a gold plate, worshipped for six days. The practitioner will be enabled to conquer all his foes.

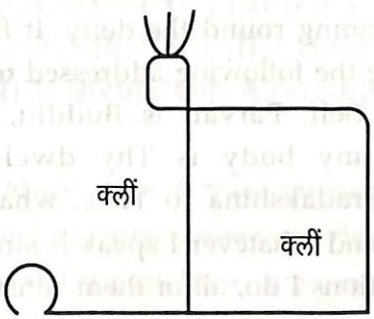

Fig. 26

जपो जल्पः शिल्पं सकलमपि मुद्राविरचनं
गतिः प्रादक्षिण्यं भ्रमणमदनाद्याहुतिविधिः ।
प्रणामः संवेशः सुखमखिलमात्मार्पणदृशा
सपर्यापर्यायस्तव भवतु यन्मे विलसितम् ॥ २७ ॥

Japo jalpaḥ śilpam sakalam api mudrā-viracanā
gatiḥ prādakṣiṇya-kramaṇam aśanādy'āhuti-vidhiḥ;
praṇāmaḥ samveśa ḥ sukham akilam ātmārpaṇa-dṛśā
saparyā-paryāyas tava bhavatu yan me vilasitam.

"अहं वैश्वानरो भूत्वा प्राणिनां देहमाश्रितः ।
प्राणापानसमायुक्तः पचाम्यन्नं चतुर्विधम् ॥"

VERSE 27

May Thou be pleased to accept my prattlings as Japa, and construe my movements as Mudrās. Let my ramblings be Pradakshina, and what all I eat and drink be offerings to Thee; my reclining be prostration to Thee, and all enjoyments not for me but for Thee. Thus let all actions of mine go to constitute Thy worship.

COMMENTARY

[*Pradakshina* is going round the deity. It forms part of the worship. Compare the following addressed to Śiva: — "Thou art my Atma or Self, Pārvati is Buddhi, Prānas are the attendants, and my body is Thy dwelling place. My wanderings are Pradakshina to Thee, whatever I enjoy is worship to Thee, and whatever I speak is singing Thy praise. Thus whatever actions I do, all of them constitute worship of Thee."]

Lakshmidhara. — This is the state in which the worshippers are in the Sahasrāra. These are Jivanmuktas or Liberated Souls. A very close description of their state is given here.

Achyutānanda. — says that this is the essence of the practice of Jnāna-yoga.

Prayoga. — The Yantra with the Bijākshara ह्रीं (*Hrim*) should be written on a gold plate and worshipped for 45 days, repeating this verse, 1,000 times each day. It will lead to the attainment of Ātmajnāna (knowledge of self).

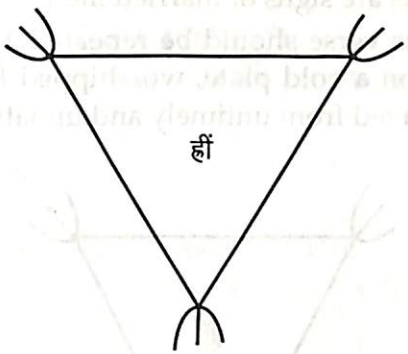

Fig. 27

ददाने दीनेभ्यः श्रियमनिशमाशानुसदृशी–
ममन्दं सौन्दर्यप्रकरमकरन्दं विकिरति।
तवास्मिन् मन्दारस्तबकसुभगे यातु चरणे
निमज्जन् मज्जीवः करणचरणैः षट्चरणताम्॥ २७(अ)॥

Dadāne dīnebhyaḥ śriyam aniśam āśānusadṛśīm
amandam soundarya–prakara–makarandam vikirati;
tavāsmin mandāra–stabaka–subhage yātu caraṇe
nimajjan majjivaḥ karaṇa–caraṇa ḥ ṣa ṭ – caraṇa tām.

VERSE 27(a)

Even though they drank of the nectar with a view to be freed from fear, old age and death, still Brahmā, Indra and other Devas have to perish, while Thy Sadāśiva notwithstanding

the poison he swallowed, is imperishable and has no end. All this is due to the greatness of Thy ear-ornaments.

COMMENTARY

[The eternal existence of Sadāśiva is again spoken of here. The ear-ornaments are signs of married life.]

Prayoga. — This verse should be repeated 1,000 times daily and the Yantra, on a gold plate, worshipped for 45 days. The devotee will be saved from untimely and unnatural death.

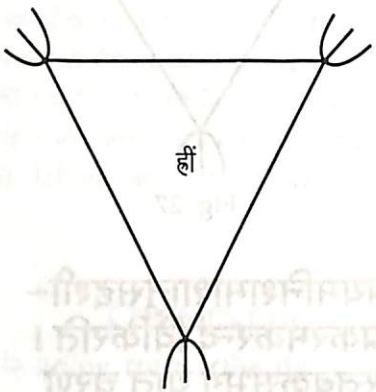

Fig. 27(a)

सुधामप्यास्वाद्य प्रतिभयज –रामृत्युहरणीं
विपद्यन्ते विश्वे विधिशतमखाद्या दिविषद: ।
करालं यत् क्ष्वेलं कबलितवत: कालकलना
न शंभोस्तन्मूलं जननि तव ताटङ्कमहिमा ॥ २८ ॥

Sudhām apy āsvādya pratibhaya-jarā-mṛtyu-hariṇīm
vipadyante viśve Vidhi-Satamakhādyā diviṣadaḥ;
karālam yat kṣvelam kabalitavataḥ kāla-kalanā
na Śambhos tan-mūlam tava janani tāṭaṅka-mahimā.

VERSE 28

Thy attendants order Brahmā, Vishnu and Indra to doff their head-ornaments (when they approach Thee), but greet Sadāśiva with well chosen words when he suddenly makes his appearance while they (Brahmā and others) Prostrate before Thee.

COMMENTARY

[The superiority of Sādaśivas to the three deities is set forth in this verse.]

Prayoga.— क्लीं (*Klim*) is the Bij ākshara. If the Yantra written on a gold plate is worshipped for 45 days, chanting this verse, 1,000 times a day, the devotee attains Siddhi or perfection. He will be enabled to tame even wild men and bring them to their senses.

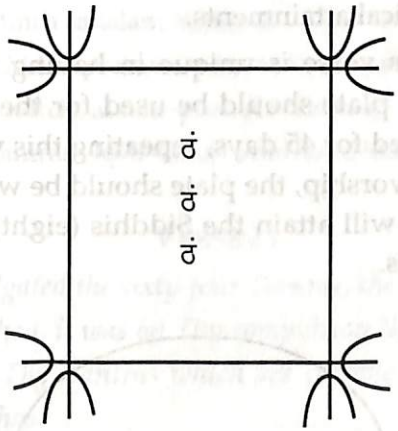

Fig. 28

किरीटं वैरिञ्चं परिहर पुरः कैटभभिदः
कठोरे कोटीरे स्खलसि जहि जम्भारिमुकुटम्।
प्रणम्रेष्वेतेषु प्रसभमुपयातस्य भवनं
भवस्याभ्युत्थाने तव परिजनोक्तिर्विजयते॥ २९॥

Kirīṭam vairiñcam parihara puraḥ kaiṭabha bhidaḥ
kaṭhore koṭīre skhalasi jahi jambhāri-makuṭam;
praṇamreṣu'eteṣu prasabham upayātasya bhavanam
bhavasy'ābhyutthāne tava parijanoktir vijayate.

VERSE 29

Is it to be wondered at, O Eternal One, if a person contemplating Thee as surrounded by the lustre of Animā and the other seven devatās, attains equality with Sadāśiva? (No), for the great fire of Pralaya performs but the ceremony of illumination to him.

COMMENTARY

'The other seven devatās' are Laghimā, Garimā, Mahimā, Prāpti, Prākāmya, Iśitva and Vaśitva These together with Animā, the first, are the eight devatās representing the eight Siddhis or psychical attainments.

Prayoga.— This verse is unique in having ॐ (Om) for its Bijākshara. Gold plate should be used for the Yantra, and the worship continued for 45 days, repeating this verse 2,500 times daily. After the worship, the plate should be worn on the head. The practitioner will attain the Siddhis (eight), and be able to enter other bodies.

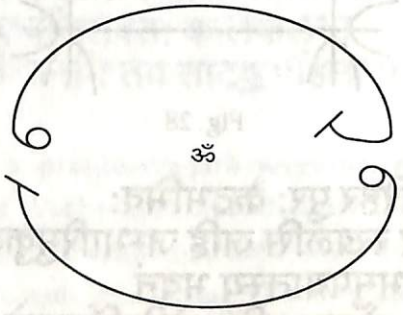

Fig. 29

स्वदेहोद्भूताभि-र्घृणिभि-रणिमाद्याभि-रभितो
निषेव्ये नित्ये त्वा-महमिति सदा भावयति यः।
किमाश्चर्यं तस्य त्रिनयन-समृद्धिं तृणयतो
महासंवर्ताग्नि-र्विरचयति नीराजन-विधिम् ॥ ३० ॥

Sva-deh'odbhūtābhir ghṛṇibhir aṇimādyābhir abhito
niṣevye nitye tvām aham iti sadā bhāvayati yaḥ;
kim-āścaryam tasya tri-nayana-samṛddhim tṛṇayato
mahā-saṃvartāgnir viracayati nīrājana-vidhim.

चतुः षष्ट्या तन्त्रैः सकल मतिसंधाय भुवनं
स्थितस्तत्तत्सिद्धिप्रसभव परतन्त्रः पशुपतिः।
पुनस्त्वन्निर्बन्धादखिलपुरुषार्थैकघटना –
स्वतन्त्रं ते तन्त्रं क्षितितलमवातीतरदिदम् ॥ ३१ ॥

Catuḥ-ṣaṣṭyā tantraiḥ sakalam atisaṃdhā bhuvanam
sthitas tat-tat-siddhi-prasava-para-tantraiḥ paśupatiḥ;
punas tvan-nirbandhād akhila-puruṣārth'aika ghaṭanā-
svatantram te tantram kṣiti-talam avātītarad idam.

VERSE 31

Śiva first promulgated the sixty-four Tantras, the treatises on various Siddhis. Then, it was on Thy compulsion that he composed and published Thy Tantras which are capable of granting all the Purusharthas.

COMMENTARY

Lakshmidhara. — 'Paśupati' is the name given to Śiva here. The word means 'the lord of Paśus' = the Lord of the senses. The sixty-four Tantras are the Agamas that treat of Black

Magic. The commentator enumerates them with a short account of each. He also explains why these Āgamas were propounded. It is said that they are intended for the benefit of various degrees of selfish people, for the attainment of various objects. The method of worship described in these works is to be followed only by Śūdras, Anulomas and Pratilomas (people of cross and mixed parentage.) The eight Āgamas (*vide* Introduction) are for the use of the twice-born classes. Śūdras accustomed to good habits can also follow them. It is condemnable that persons of the twice — born classes, one of them imparting certain Vidyās for Jnānis and classes should take to the 64 Āgamas. Such of them as do follow these should be excommunicated. These 64 Āgamas and some portions of the Miśra group are known as *Vāmāchāra* (left-hand method). The other sect is called the *Dakshinamārga* (right-hand method) and they follow the Śubhāgama Pañchaka.[1] (Lakshmīdhara, the commentator whom we follow in this translation, belongs to this sect; his commentaries on this and other Mantra Śāstras are therefore based on the principles of the right-hand path). These

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1. These five Āgamas, it seems to me, are not independent works like Purānas and other Āgamas: but these are the commentaries upon Vedas, I mean Samhitās and Aranyakas, explaining the passages esoterically as the great Sāyana did on Karma Mārga. As I said in one of my previous articles in *The Theosophist* the great works of 5 Rishis are very anterior to Sāyana's; for the latter quotes, in his Rig-veda and other commentaries where the occult meaning has to be explained, these Samhitās without mentioning the author's name. Now-a-days it is very difficult to get hold of any of these works. I found a small portion of Vasishta's commentary on Taittarīyāranyaka, in the Govt. Oriental Library, Madras. We do not know what valuale things these works contain. If we find any one of these ancient commentaries on Rigveda, which Veda, all the Oriental Scholars think, is the earliest prattling of the Aryans and upon which weak foundation alone all the historical houses were build by these so-called scholars, we can blow up these houses in a minute's notice.

are designed for Dvijās alone. Like the Vedas which are divided into Karma and Jnāna Kāndas, these works are also divided into two classes, one of them imparting certain Vidyās for Jnānis and Sannyāsins, while the other is intended for the middle class of people.

Prayoga.— In the course of chanting this vere 1,000 times daily for 45 days and worshipping Devī as directed in the Prayoga Śāstra, the practitioner has to hold in his hand the plate on which Śrichakra is written. He will become the favorite of all, especially of kings.

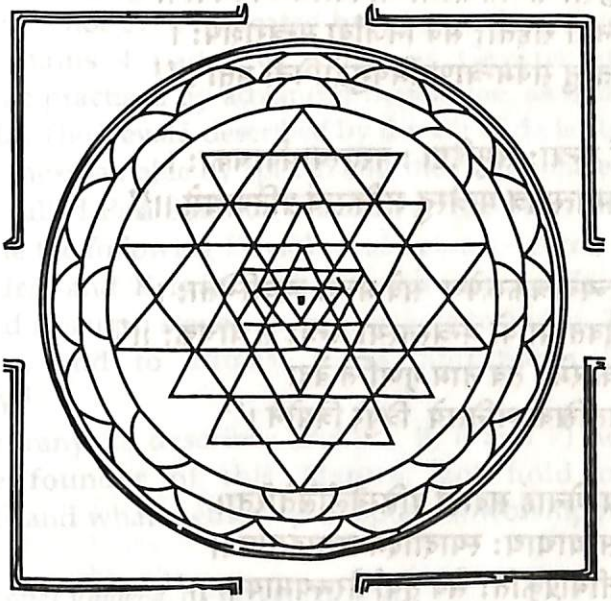

Fig. 31

शिवः शक्तिः कामः क्षितिरथ रविः शीतकिरणः
स्मरो हंसः शक्रस्तदनु च परामारहरयः ।
अमी हृल्लेखाभिस्तिसृभिरवसानेषु घटिता
भजन्ते वर्णास्ते तव जननि नामावयवताम् ॥ ३२ ॥

Śivaḥ śaktiḥ kāmaḥ kṣitir atha raviḥ śītakiraṇaḥ
smaro hamsaḥ śakras tadanu ca parā-māra-harayaḥ;
amī hṛllekhābhis tisṛbhir avasāneṣu ghaṭitā
bhajante varṇās te tava janani nām'āvayavatām.

''शिवाविनाभूतशक्तिः स्वतन्त्रा निरुपप्लवा।
समस्तं व्याप्य भुवनमीष्टे तेनेश्वरी मता॥
व्यापृतं तेन सकलमनया चिद्विलासया।
यस्मादखिलजीवानां मन्त्राणामपि सर्वशः॥
हृदि लेखेव जागर्ति प्राणशक्तिरियं परा।
हृल्लेखा कथ्यते तस्मान्मायैवाचिन्त्यवैभवा॥
अनया रहिताः सर्वे निर्जीवा मन्त्रराशयः।
अतस्तु सर्वमन्त्राणामियमुद्बोधिनी मता॥''

''सर्वे मन्त्राः समुद्दिष्टा : परतत्त्वार्थवाचकाः।
तस्मात्सर्वत्र मन्त्रैस्तु शक्तिस्त्वं प्रतिपाद्यसे॥''

'' वाच्यवाचकरूपेण सर्वे मन्त्रा व्यवस्थिताः।
यद्देवताया यो मन्त्रस्तस्या मन्त्रः स वाचकः॥''
''ह्रींकारमेव तव नाम गृणन्ति वेदा
मातस्त्रिकोणनिलये त्रिपुरे त्रियोने।''

''हृत्प्राणेनाहं सदाहा वह्निस्वैर्ललितेरिता।
हसाद्याद्याद्यः स्यादादिमध्यस्तहंसया॥
तृतीयाप्रकृतिः सैव तुर्या तैरन्त्यमायया॥''

VERSE 32

The letters (or Mantras) indicated by Śiva, Śakti, Kāma and Kshiti, by Ravi, Chandra, Smara, Hamsa, and Chakra, and by Parā, Māra, and Hari, when joined at the end of each Pāda with the particle ह्रीं- (Hrim) form, O divine mother, the limbs of certain aspects of Thine.

COMMENTARY

Lakshmidhara. — This is the key-stone of the whole Samaya form of worship. The Mantra itself cannot be given out publicly, but must in secrecy be passed from the spiritual preceptor to the pupil. The important Mantra Shodaśi is indicated here by the presiding deities of the letters composing the Mantra. The 16th letter should be learnt only from the spiritual Guru, and therefore is not mentioned in the text. Some may doubt that the *Panchadasi Mantra* is mentioned in this sloka, and not the Shodasi, because we find only 15 letters in this Sloka. Such men do not understand the real truth of it: the last (16th) letter being kept in utmost secrecy, it is not described in this Sloka – not even indicated by its presiding deity. The Mantra contains 4 padas or parts, as Gayatri; the 4th Pāda is to be practised by advanced men alone, as is the case with Gāyatri. The Devatā described by the 4th Pāda is above all the Tatvas, inexplainable by speech and inconceivable even by mind. It is called Parā Śakti or Chaitanya. The other three P ā das indicate the following Devatās and Tatvas; – Agni, S ūrya, and Chandra, and Kriyā, Ichchā and Jnāna Śaktis, Jāgrat, Svapna, and sushupti stages, corresponding to Viśva, Taijasa, and Prājna, and to Tamas, Rajas, and Satva Gunas, respectively.[1]

Taittariy āranyaka describes (Book I, II, 6 and 7) how the Rishi, the founder of this Mantra, got hold of this Pañchadasi[2] and what method he adopted in worshipping the Devatā:

(There is one) Vaideha, the son of Niruriti.

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1. Śri Śankarāchārya, the author of this work, has written upon this Mantra a Separate commentary by name Panchadaśibhārhya, and we can get as many copies of it as we require from different places in Southern India.
2. If we omit the last (16th) letter the Mantra becomes Panchadaśi so there is no material difference between Panchadaśi and Shoda śi.

Commentary.— Niruriti means Lakshmi; the son of Lakshmī; *is Manmatha. Sāyana says that Niruriti* = Māyā; Vaideha = the reflection of Chidātman, Brahman.

He is in the form of Chaitanya (itself) and without mind.

Commentary.— Being incorporeal, he has neither mind nor other senses; and he is omnipresent.

He got the jewel.

Commentary.— That Manmatha first saw the jewel[3] of all the Mantras, Viz., Pañchadasī.

That (Rishi) worshipped (this Mantra) without fingers.

Commentary.— Though the seer of this Mantra is bodiless, yet he received the jewel with his hands, with veneration.

Next (The Rishi) though neckless, wore (this jewel) around his neck.

Commentary.— The jewel in this Mantra is designed to be worn in the neck.

He (again) praised (the Mantra), though he has no tongue (to praise).

Commentary.— The following is the purport of this text. Ananga (the bodiless one) first saw the jewel of all the Vidyās, in the form of 15 letters (Pañchadasī), and 16 entities presiding thereon (Shodaśī), scattered in the many Vedas, Smritis, Purānas, as well as Āgamas, and worshipped it; then collecting it into a concise form with 15 letters, he divided it into three groups. Again, he made the 16 eternal Devatās to preside over these 15 letters of the Mantra. Agni, Sūrya, and Chandra, and Rudra, Vishnu and Brahmā, became the presiding deities of the three groups respectively. Then the bodiless one contemplated upon this Mantra, the quintessence of all the Mantras, of

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3. Each Mantra has its own Rishi such as Śiva, Vishnu and others. This Mantra too has a Rishi by name Vaideha, that is, 'bodiless,' which means that this Mantra should be used by those alone who have relinquished this world and become *Vaidehas* or liberated ones.

Tatvas, of Vedas, of Devas, of letters; he contemplated on the form which is above all attributes, and which is otherwise called Sādākhyā (ever-remaining), and the union of Śiva and Śakti of the 26th Tatva; he continued and when his contemplation became steady he drank the nectar that flowed from it; this means he became immortal and bodiless.

One can enter this city without knowing him.

Commentary.— This prohibits outward worship; because it is in the outward worship that there is the necessity of knowing the Rishi (the seer of the Mantra), and metre, and all about Devatā, etc. In the inward worship there is nothing else to be known except the thing contemplated. So it is understood by this verse that twice-born men should not practise the outward worship (Bāhyapūjā), which is ordained for other people alone. The commentator quotes an authority to support this view, from Sanatkumāra Samhitā, one of the 5 Śubhāgamas:

"One should not practise Bāhyapūjā); it should be observed only by the outcaste people. It will lead to a small and unmeritorious result. The Bāhyapūjā-practitioners are the Kaulas, Kshapanakas, Kāpālikas, Digambaras (the naked) and the advocates of Itihāsas and Āgamas. The Antarapūjā-practitioners (inner-worshippers) are the Brahmavādins and Jīvanmuktas (liberated souls) who wander everywhere in all the three Lokas without care."

Kaulas— the worshippers in Mūlādhāra alone.

Kshapanakas— the worshippers of the female generative organ.[1]

Kāpālikas and Digambaras are also guilty of the above mentioned practice.

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1. This wretched practice is even now continued in some places in India, especially in Bengal, by some learned pandits also; they interpret all the Vedas and Āgamas to suit their own view. But Lakshmidhara, the learned commentator, says, "one will incur sin even if he recollects" in his mind such men and he shows his utmost hatred to this practice. I don't known when and how this view came to supplant the pure philosophy in Hindu minds.

Advocates of Itihāsas—the advocates of Bhairava Yāmala and other Āgamas.

Tantravādins—those that worship Śrīchakra alone, made of gold and other metals.

Brahmavādins—those that have the knowledge described in the five Āgamas (Śubhāgama pañchaka).

(If any one wants) to enter (this city), let him enter after deep contemplation.

Commentary.— (मिथः) means Union. So after realizing the union of Śiva and Śakti (in Sahasrāra) he must become one with this union. Sāyana says, after giving up the false knowledge for the true knowledge got from the Upanishads, one should become Brahman itself.

This is the vow of Sambhava (Manmatha),

Sāyana— The Rishi by name Sambhava has himself practised it in this way. So every one must follow the Rishi.

Lakshmidhara.—As the Rishi did, everyone should take this Mantra and practise it as prescribed above and get Moksha.

The commentator attaches occult meaning to the 15 letters in the Mantra and finds some mystical connections with each of the 15 days of the solar and lunar fortnights. And again he supports this view with the quotations from Taittarīyāranyaka and identifies everything with the microcosm. For example, he says :

The sun and moon as they move always in Devayāna and Pitriyāna (northern and southern orbs) in macrocosm, are travelling by Idā and Pingalā day and night (in microcosm, incessantly). The moon always travelling by the left Nādī (Idā) bedews the whole system with her nectar. The sun travelling by the right Nādī (Pingalā) dries the system (which has been wetted by nectar). When the sun and the moon meet at Mūlādhāra, that day is called Amāvāsyā (new moon day). .....

The kundalinī also sleeps in Ādhārakunda ..... When a Yogi with the mind under his control is able to confine the moon in her own place, as also the sun, the moon and sun become confined; and consequently the moon becomes unable to shed nectar, and the sun to dry it; next when the place of nectar becomes dried by the Svādhishtāna fire with the help of Vāyu—then the Kundalinī wakes herself up owing to want of food, and hisses like a serpent. Afterwards breaking through the three knots—runs to Sahasāra and bites the Chandra which is in the middle of the same. Then the nectar begins to flow and wets the (other) Chandramandala in Ajnāchakra; from the latter the whole body becomes bedewed with nectar; afterwards the fifteen eternal Kalās (parts) of Chandra in Ājna go to Viśuddhi and move thereon. The Chandramandala in Sahasrāra is also called Baindava. One Kalā remains there always. That Kalā is nothing but *chit* itself, it is also called *Ātman*. We call her *Tripurasundarī*. It is understood by this, that in order to rouse the Kudalinī, one should practise in the lunar fortnight alone—not in the solar one.

Then the commentator goes on dealing elaborately with occult forces which I do not fully understand. So I finish the commentary abruptly.

There are two Vidyās, called Kādi and Hādi. Lakshmidhara holds that this Mantra refers to the Kadi Vidya, while others of repute say that it applies to the Hadi Vidya. Lakshmidhara is followed by many in Southern India, and the other view prevails in the North.

Dinḍima says that this is the essence of the Vedas, and quotes from Tripurātāpinī Upanishad.

Prayoga.— The Yantra should be drawn on a gold plate and worshipped for 45 days, and the Mantra chanted 1,000 times every day. This confers alchemical powers.

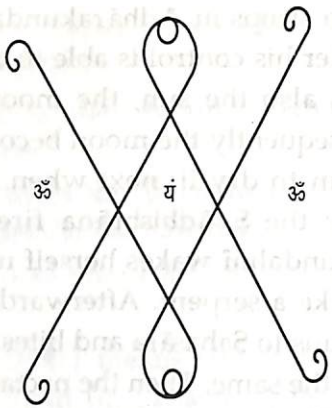

Fig. 32

स्मरं योनिं लक्ष्मीं त्रितयमिदमाद्ये तव मनो –
र्निधायैके नित्ये निरवधिमहाभोगरसिका : ।
भजन्ति त्वां चिन्तामणिगुणनिबद्धाक्षवलया :
शिवाग्नौ जुह्वन्त: सुरभिघुतधाराहुतिशतै : ॥ ३३॥

Smaram yonim lakṣmīm tritayam idam ādau tava manor
nidhāy'aike nitye niravadhi-mahā-bhoga-rasikāḥ;
bhajanti tvām cintāmaṇi-guṇa-nibaddh'ākṣa-valayāḥ
śivāgnau juhvantaḥ surabhi-ghṛta-dhārā' huti–śataiḥ.

''अहमि प्रलयं कुर्वन्निदमः प्रतियोगिन : ।
पराक्रमपरो भुङ्क्ते स्वमावमशिवापहम् ॥ ''

''प्रक ाशाकाशहस्ताभ्यामवलम्ब्योन्मनीरत्नुचा ।
धर्माधर्मकलास्नेहपूर्णां वह्नौ जुहोम्यहम् ॥ ''इति ।
''कामो योनिः कमला वज्रपाणिर्गुहा हसा विश्वमाताभ्रमिन्द्रः ।''
पुनर्गुहा सकला मायय्षा पुरुच्येषा विश्वमातादिविद्या ॥''
''अकारः सर्ववर्णाग्रयः प्रकाशः परमः शिवः ।
हकारो ऽन्त्यकलारुपो वर्णाहंताप्रकाशकः ॥ ''

''विद्यातृतीयखण्डेन सकलार्थो ऽभिधीयते ।
तेनेदं विश्वलसितं ह्यल्लेखात्मकमीश्वरि ।।
शिवशाक्तिसमायोगादुदेतीदं विजृम्भते ।।

''दशापञ्चक भेदेन प्रपञ्चस्य विलासिनः ।
साक्षिणी चाक्षरी यस्मात्तस्मात्पञ्चदशाक्षरी ।।''

VERSE 33

With a rosary of Chintāmanian beads and with offerings of the ghee of Kamadhenu in the fire of Śiva, some people, O Eternal one, chant Thy Mantra adding thereto the particles indicted by Smara, Yoni and Lakshmī, and thus attain beatitude.

COMMENTARY

Lakshmidhara.— After staying in Sahasrāra for a time, some Yogins lead the Kundalinī back to Hridaya and worship her there. This is done by those who are uable to stand long in Sahasrāra. If they take the Kundalinī lower than Hridaya, i.e., worship her in the three Chakras below Anāhāta, they no longer belong to the Samaya group.

Kāmadhenu is the heavenly cow. The Mantra referred to is the one mentioned in the previous Śloka.

Achyutānanda.—The particles are given here so that, by joining them to the Mantra mentioned in the previous Śloka, it may be practised by all.

Dinḍima.—Kādi is inferior to Hādi. Having already dealt with Hādi, the author here describes Kādividyā.

Kaivalyānanda.— This commentator gives elaborate notes on Kādividyā, supported by quotations from Rigveda, Saubhagyopanishad, etc.

Prayoga.— ह्रीं (*Hrim*) is the Bijākshara of this verse. The Yantra is drawn on a gold plate and worshipped for 45 days, and the verse repeated 1,000 times a day. The worshipper will attain much wealth.

Fig. 33

शरीरं त्वं शंभो: शशिमिहिरवक्षोरुहयुगं
तवात्मानं मन्ये भगवति नवात्मानमनघम् ।
अत: शेष: शेषीत्ययमुभयसाधारणतया
स्थित: संबन्धो वां समरसपरानन्दपरयो: ॥ ३४ ॥

Śarīraṃ tvam śambhoḥ śaśi-mihira-vakṣoruha-yugam
tav ātmānam manye bhagavati nav ātmānam anagham;
ataḥ śeṣaḥ śeṣīty ayam ubhaya-sādhāraṇatayā
sthitaḥ sambandho vāṃ samarasa-parānanda-parayoḥ.

''पातालपादमवनीजघनं रवीन्दुवक्षेजशालि हरिदाननमभ्रकेशम् ।
वैराजमम्ब भजतां तव दिव्यरूपं कीटायते
विधिहरीन्द्रसुरादिकोटि : ॥''
''शेषपोषणकृच्छेषी गुणभावो न ताच्विक : ।
भृत्यादिगौरवरव्यात्यै भूपादिगुणभाववत् ॥''
''भग: शक्तिर्भगवान् काम ईश उभौ दातारावह सौभगानाम् ।
समप्रधानौ समसत्त्वौ समोतयो : शक्तिरजरा विश्वयोनि: ॥''

VERSE 34

Thy body is that ofŚiva. The sun and the moon are Thy breasts. Thy sinless body (like that of Śiva), O venerable One, has, I see, nine manifestations. Therefore it is not possible to differentiate you both who are equally blissful, as superior and inferior or principal and accessory.

COMMENTARY

Lakshmidhara. — *Bhagavatī* is the word used in the text to denote Devī. One that possesses *Bhaga* is called a Bhagavatī (feminine). *Bhaga* signifies the knowldge of (1) the creation, (2) destruction of the universe, (3) the origin of beings, (4) the end of beings, (5) real knowledge or divine truth, and (6) Avidyā or ignorance. He that knows all these six items, is qualified for the title *Bhagavān*. Again, *Bha* = 9. 'Bhagavatī' refers to the nine-angled Yantra (figure) which is used in the Chandrakalāvidyā.

According to the Āgamas, Devī has nine manifestations, which are :

1. *Kāla group* – lasting from the twinkling of an eye to the pralaya time. The sun and moon are included in this group. TIME.
2. *Kula group* – Consists of things which have form and color. FORM.
3. *Nāma group* – Consists of things which have names. NAME.
4. *Jnāna group* – Intelligence. It is divided into two branches, *Savikalpa* (mixed and subject to change) and *Nirvikalpa* (pure and unchanging). CHIT.

5. *Chitta group* – Consists of (1) *A h a m kāra* (egotism), (2) *Chitta*, (3) Buddhi, (4) Manas, and (5) Unmanas. MIND.

6. *Nāda group* – Consists of (1) *R āga* (desire), (2) *Ichchā* (desire strengthened, or developed (desire), (3) *Kriti* (action, or active form of desire), and (4) *Prayatna* (attempt made to achieve the object desired). These correspond, in order, to (1) *Parā* (the first stage of sound emanating from Mūlādhāra), (2) *Paśyantī* (the second stage), (3) *Madhyamā* (the third stage), and (4) *Vaikharī* (the fourth stage of sound as coming out of the mouth). SOUND.

7. *Bindu group* – Consits of the six Chakras from Mūlādhāra to Ājnā. PSYCHIC ESSENCE, THE SPIRITUAL GERM.

8. *Kalā group* – Consists of fifty letters from अ to क्ष KEYNOTES.

9. *Jiva group* – Consists of souls in the bondage of matter.

The presiding deities or Tatvas of the four constituent parts of Nāda are Māyā, Śuddhavidyā, Maheśa, and Sadāśiva. The commentator deals with this subject fully quoting extracts from occult works. The following is a translation of a few lines from

Nāmakalāvidya[1], a work on phonetics, which will be of interest to the readers:

"Parā is Ekā (without duality); its opposite is the next one (Paśyantī); Madhyamā is divided into two, gross and subtle forms; the gross form consists of the nine groups of letters; and the subtle form is the sound which differentiates the nine letters ..... One is the cause and the other the effect; and so there is no material difference between the sound and its gross forms.

Commentary. "Ekā":– when the three Guṇas, Satva, Rajas, and Tamas, are in a state of equilibrium (sāmya), that state is called *Parā*, Paśyanti is the state when the three Guṇas become unequal (and consequently produce sound). The next stage is called Madhyamā; the subtle form of this is called Sūkshmamadhyamā, and the second and gross form is called Sthūlamadhyamā which produces nine distinct forms of sound represented by nine groups of letters: viz., अ (and all the other vowels), क (Kavarga, 5 in number), च (Chavarga, 5), ट (Tavarga, 5), त (Thavarga, 5), प (Pavarga, 5), य (ya, Ra, La and Va), ज्ञ (Sa, Sa, Sa and Ha), and श. These letters do not in reality exist, but represent only the ideas of men. Thus all the forms and letters originate from Parā and Parā is nothing but Chaitanya.

The nine groups or Vyūhās (manifestations of Devī above enu merated, are again classed under the following three heads :

1. *Bhoktā* (enjoyer) —— Comprises No. 9, Jiva-vyūha.
2. *Bhogya* (objects of enjoyment) — Comprises groups Nos.1,2,3,5,6,7 and 8.

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1. This work is not easily available to pandits or scholars; we do not find this name in any of the catalogues prepared by European or Indian scholars. The make-secret-policy has spoiled all such books. Even now if we find any MS. dealing with occult matters in the houses of any ancient Pandits, we will not be allowed even to see the book; and actually these works have for a long time become food for worms and white ants.

3. *Bhoga* (enjoyment) — Comprises No.4, Jnāna-vyūha.

The above is the substance of the philosophy of the Kaulas as expounded by Srī Śankarācharya in this sloka (No. 34). In commenting on this, Lakshmidhara quotes several verses from the Kaula Āgamas of which the following is one:

The blissful Lord is of nine forms. This God is alled Bhairava. It is he that confers enjoyment (bliss) and liberates the souls (from bondage). His consort is Ānandabhairavi, the ever-blissful, the Chaitanya. When these two become equal (unite in harmony), the universe comes into existence.

The commentator remarks here that the power of Devi predominates in creation and that of Śiva in destruction.

Prayoga. — This Sloka has ह्रीं (*Hrim*) for its Bijākshara. The same letter ह्रीं *Hrim* should be inserted on a gold plate and worshipped for 45 days. The verse should be repeated 1,000 times daily. The practitioner will be freed from all doubts.

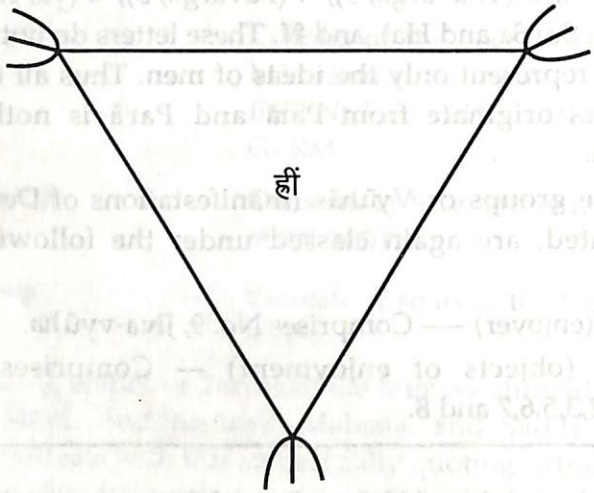

Fig. 34

मनस्त्वं व्योम त्वं मरुदसि मरुत्सारथिरसि
त्वमापस्त्वं भूमिस्त्वयि परिणतायां न हि परम् ।
त्वमेव स्वात्मानं परिणमयितुं विश्ववपुषा
चिदानन्दाकारं हरमहिषि भावेन बिभृषे ॥ ३५ ॥

Manas tvam vyoma tvam marud asi marut sārathir asi
tvam āpas tvam bhūmis tvayi pariṇatāyām na hi param;
tvam eva svātmānam pariṇamayītum viśva-vapuṣā
cidānand'ākāram Śiva–yuvati–bhāvena bibhṛṣe.

"उमेति परमा शक्तिः पूर्वभावमुपेयुषी ।
अध्युष्टवलयाकारा प्रणवत्वमुपागता ॥"

"सुता दक्षस्यादौ किल सकलमातस्त्वमुदभूः
सदोषं तं हित्वा तदनु गिरिराजस्य तनया ।
अनाद्यन्ता शंभोरपृथगपि शक्तिर्भगवती
विवाहाज्जायासीत्यहह तव को वेत्ति चरितम् ॥"

VERSE 35

Thou art Mind, Ākāśa Vāyu, Fire, Water and Earth. Having thus manifested, there is no more manifestation for Thee. In order to create the universe Thy Chidānanda form assumed the position of Śiva's mate.

COMMENTARY

Lakshmidhara.— 'Mind' represents and includes the six Chakras from Ājñā down to Mūlādhāra. Devī manifested Herself as these six Chakras and as the five elements.

Achyutānanda.— This verse refers to the six Lokas with their Presiding Deities and the six Chakras :

COSMIC PLANE	PRESIDING DEITY
Tapoloka	Paramaśiva
Maharloka	Sadāśiva
Janoloka	Maheśvara
Suvarloka	Rudra
Bhuvarloka	Nārāyana
Bhūloka	Brahmā

Dindima.— The Chidānanda Ākāra of Devī implies two forms, viz., the Sun and the Moon. Thus this verse describes the eight forms of Devī, including the six—Mind..... Earth.

Prayoga. — Gold plate has to be used for the Yantra which should be worshipped for 45 days, and the Mantra repeated 1,000 times a day. By mesmerising a fruit (*Terminalia Chebula, Retz*) with this Mantra and eating it, consumption will be cured.

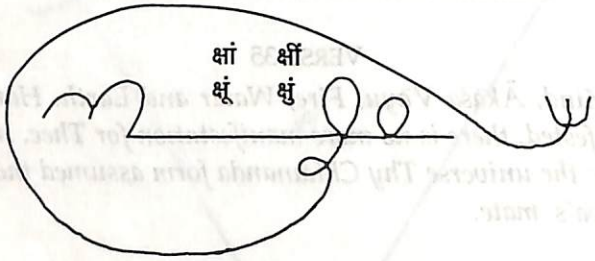

Fig. 35

तवाज्ञाचक्रस्थं तपनशशिकोटिद्युतिधरं
परं शंभुं वन्दे परिमिलितपार्श्वं परचिता।
यमाराध्यन् भक्त्या रविशशिशुचीनामविषये
निरालोके लोके निवसति हि भालोकभवने॥ ३६ ॥

Tavājñā–cakrastham tapana–śaśi–koṭi–dyutidharam
param śambhum vande parimilita–pārśvam paracitā;
yam ārādhyan bhaktyā ravi–śaśi–śucīnām aviṣaye
nirāloke'loke nivasati hi bhā–loka–bhuvane.

VERSE 36

In the Ājnāchakra do I worship Lord Śiva who is enveloped in the lustre of crores of suns and moons and who has Chit on either side. Verily by this practice of devotion one reaches Bhāloka which is far beyond the orbits of the sun and the moon and fire, and far beyond the sight of all.

COMMENTARY

Lakshmidhara. — 'Śiva' here means Paramaśiva. After leaving this Sthūla body, the devotee resides in *Bhāloka* (*Bha* = to shine), i.e., the Sahasrāa, which is ever shining. The worship in Ājnāchakra surely leads to Sahasrara; the contemplation of Devī is carried on in the middle of the eye-brows. The sun, moon and fire shed their rays only on the six Chakras. Their spheres are limited; see commentary on verse 14, *supra*. They cannot reach Sahasrara, which is far above the lower six Chakras.

Achyutānanda.— Verses 36 to 41 describe the forms of worship to be adopted in the six Chakras from Ājnā downwards in regular order, each verse being devoted to one centre.

Prayoga. — The Yantra should be worshipped for 45 days, and the verse repeated 1,000 times every day over water. The water thus mesmerised will cure grave diseases.

Fig. 36

The order of the verses in the text available to this commentator seems to be the contrary, i.e., verse 41 comes first, and so on.

Dindima and Kaivalyananda. — Of the six forms of worship described in this and the following verses, to be practised in the six Chakras respectively, the practitioner may take to that which suits his capacity best and train himself for the next higher grade.

विशुद्धौ ते शुद्धस्फटिकविशदं व्योमजनकं
शिवं सेवे देवीमपि शिवसमान –व्यसनिनीम् ।
ययोः कान्त्या यान्त्या शशिकिरणसारूप्यसरणिं
विधूतान्तर्ध्वान्ता विलसति चकोरीव जगती ॥ ३७ ॥

Viśuddhau te śuddha–sphaṭika–viśadam vyoma janakam
śivam seve devīm api Śiva–samāna–vyavasitām;
yayoḥ kāntyā yāntyāḥ śaśikiraṇa–sārūpya–saraṇeḥ
vidhūt'āntar–dhvāntā vilasati cakorī'va jagatī.

''त्वामाश्रिता महाभागे प्राप्नुवन्त्यचिरेण माम् ।
केवलं त्वामनाद्दत्य मां भजन्तो विचेतनाः ।
नार्हन्ति मम सायुज्यं ब्रह्मकल्पशतैरपि ।।''

VERSE 37

In Viśuddhi do I contemplate on Śiva, the creator of Ākāśa, who is transparent like crystal as well as on Devi who is similar to him, and whose moon-like lustre combined with that of Śiva drives away all darkness from inside and enables the Chakora bird of the universe to enjoy.

COMMENTARY

Lakshmidhara.— 'Śiva' here refers to Sadāśiva, the fifth in the order of Devas. This sloka means that just as the Chakora bird satisfies its hunger and thirst by consuming the rays of the moon, so the practitioner who contemplates on Sadāśiva and his consort in Viśuddhichakra, gets all darkness dispelled from his mind and becomes ever-satisfied.

Prayoga.— The Mantra must be repeated for four days on water at the rate of 1,000 times a day. A dose of this water taken internally by a person "possessed" by Brahmarakshas, will cure him from the effects of such "possession".

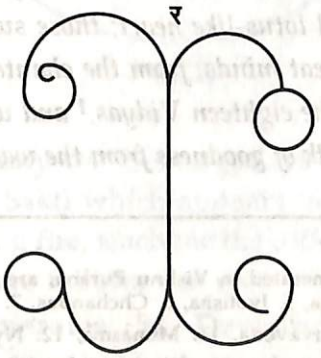

Fig. 37

Dinḍima — This commentator says that seventy-two Devatās reside in the Ākāśachakra and describes the modes of worship peculiar to each of them respectively.

समुन्मीलत् संवित् कमलमकरन्दैकरसिकं
भजे हंसद्वन्द्वं किमपि महतां मानसचरम् ।
यदालापादष्टादशगुणितविद्यापरिणति–
र्यदादत्ते दोषाद् गुणमखिलमद्भ्यः पय इव ॥ ३८ ॥

Samunmīlat–samvit–kamala–makarandaika rasikam
bhaje hamsa–dvandvam kim api mahatām mānasa–caram;
Yad ālāpād aṣṭādaśa–guṇita–vidyā pariṇatir
yad ādatte doṣād guṇam akhilam adbhyaḥ paya iva.

"अनुपममनुभूतिस्वात्मसंवेद्यमाद्यं
विततसकलविद्यालापमन्योन्यमुख्यम् ।
सकलनिगमसारं सोऽहमोङ्कारगम्य
हृदयकमलमध्ये हंसयुग्मं नमामि ॥"

VERSE 38

Those twin swans indescribable, that relish only the essence of honey in the blossomed lotus-like heart; those swans that live in the divine lake of great minds, from the chanter of whose (swans') names flow all the eighteen Vidyas,[1] and who differentiate and recognize the milk of goodness from the water of sins.

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1. The 18 Vidyās, as enumerated in Vishnu Purāna, are : — 1. Śikshā, 2. Kalpa, 3. Vyakarana, 4. Nirukta, 5. Jyotisha, 6. Chchandas, 7. Rig Veda, 8. Yajurveda, 9. Sāmaveda, 10. Atharvaveda, 11. Mimāsmā, 12. Nyāya, 13. Dharmaśāstra, 14. Purānā, 15. Āyurveda, 16. Dhanurveda, 17. Gāndharvaveda, and 18. Arthaśāstra.

COMMENTARY

Lakshmidhara.— Śiva' and Śakti are spoken of as the twin swans. This method of worship in the Anāhatachakra is approved of by only a few of the followers of Samayamata. Srī Śankarāchārya holds that Śiva and Śakti appear to the devotee in the Anāhata in the form of a cone of blazing fire.

Prayoga.— This Mantra should be repeated on water for 35 days at 5,000 times a day. By applying this water externally as internally, Bālārishta (diseases pertaining to children) and other diseases can be cured.

Fig. 38

In his commentary on "Subhagodaya" he says "May that union of Śiva and Śakti which appears in my lotus-like heart like a cone of blazing fire, teach me the difference between them both." Lakshmīdhara follows this sect.

Dinḍima enumerates 54 Devatās abiding in the Anāhatachakra— Ātmākarshinī, etc.

तव स्वाधिष्ठाने हुतवहमधिष्ठाय निरतं
तमीडे संवर्तं जननि महतीं तां च समयाम् ।
यदालोके लोकान् दहति महति क्रोधकलिले
दयार्द्रा या दृष्टिः शिशिरमुपचारं रचयति ॥ ३९ ॥

Tava svādhiṣṭh āne hutavaham adhiṣṭh āya niratam
tamīḍe Samvartam janani mahatīm tām ca samayām;
yad āloke lokān dahati mahati krodha-kalite
dayārdrā yad-dṛṣṭi ḥ śiśiram upacāraṃ racayati

VERSE 39

In Svādhishthāna do I perceive the Mahāpralaya fire and worship Thee whose eyes, moistened with Grace, cool the universe when it is burnt up by the fury of the fire.

COMMENTARY

[In the regular descending order of Chakras from Ājna downwards, we should have Manipūra after Anāhata which was spoken of in verse 38. This order is not adhered to in the Text which seems to follow the order of the Tatvas].

Dinḍima counts 62 Devatās— Kaumārī and others abiding in this Chakra, and describes the different modes of worship and other details.

Prayoga.— This verse is repeated 108 times a day, for 12 days. Bad dreams will be avoided.

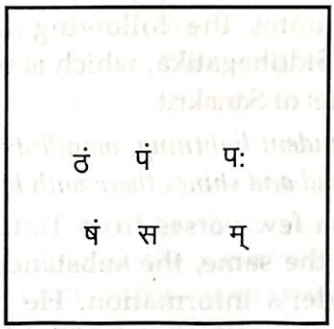

Fig. 39

तटित्वन्तं शक्त्या तिमिरपरिवृत्तिस्फुरणया
स्फुरन्नानारत्नाभरणपरिणद्धेन्द्रधनुषम् ।
तव श्यामं मेघं कमपि मणिपूरैकशरणं
निषेवे वर्षन्तं हरमिहिरतप्तं त्रिभुवनम् ॥ ४० ॥

Taṭitvantam śaktyā timira-paripanthi-sphuraṇayā
sphuran-nānā-ratn'ābharaṇa-pariṇaddhendra dhanuṣam;
tava śyāmam megham kam api maṇipūr'aika śaraṇam
niṣeve varṣantam Hara-mihira-taptam tribhuvanam.

VERSE 40

In Maṇipūra whose rays dispel darkness, for the lighting has a bow beautified by gems and ornaments, do I contemplate on Thy blue cloud-like manifestation — the cloud that by its showers cools the three worlds that are rendered hot by the sun of Śiva.

COMMENTARY

Dinḍima gives the names of 104 Devatās, Lopāmudrā, etc., that reside with the Devī in the Maṇipūrachakra and also the peculiar forms of worship etc., for each of them.

Lakshmīdhara quotes the following from a treatise on occultism by name Siddhagatikā, which is not known to any of our modern students of Sanskrit.

"Sadāśiva, the resplendent lightning, manifests himself in Maṇipūra as a winter cloud and shines there with his consort."

He also quotes a few verses from Taittariyāraṇyaka (I.22) and comments on the same, the substance of which we give below for the reader's information. He however refers the reader to his commentary on "Subhagodaya" of Sri Gaudapāda, where he gives a very elaborate description of all the points connected with this subject. The chapter in the Taittariyāraṇyaka from which he quotes, is fully devoted to a description of the creation of the Sun, Moon and Fire from Water, and also of the stars and other luminaries which mark the days and nights. Any amount of theoretical knowledge cannot help us in understanding these details. These explanations will be intelligible to the practical Yogin, but to the general reader these must be a sealed book.

"The Yogin gets the essence of water, which — the nectar — pervades the disc of the Sun. Let me have from thee (O Water in Maṇipūra) the essence of that essence, which is of the highest order."

'The essence of water' refers to the Moon. From the water in Maṇipura, i.e., from the Āp-tatva of that centre, the Yogin gets at the Moon, which is known as the fountain-head of nectar. This nectar which flows from the sphere of the Moon fills the whole disc of the Sun, i.e., the nectar passes from the Moon to the Sun. The latter is nourished and kept up by the drops of nectar which flow from the Moon. The place of the Moon in Sahasrāra from which the nectar oozes out, is known as the *Baindavasthāna*. It is the essence found in this place that is referred to as "of the highest order."

"He who knows that the boat is well formed in Water, himself becomes such."

Śrichakra is here called the Boat, because it enables the devotee to cross the ocean of birth and death. The following is the meaning of another quotation from the Yajur Veda (I,5,11) to the same effect:

"In Svādhishthāna there is a boat of Śrividyā made of Fire (tatva), in Mūlādhāra one of Earth, in Viṣuddhi one of Ether, in Ājna one of the Mind, in Anāhata one of air, and Maṇipūra one of water— all well-built — for carrying those who intend to go to Moksha, across the ocean of Samsāra (bondage). They are strongly built and are furnished with durable oars and a good helm which could withstand even hurricanes and tempests. Let us get into these boats and reach (attain) salvation— let us worship Śrīvidyā and be saved and liberated from Samsāra."

Prayoga.— This verse has ठं (*Tham*) for its Bījākshara. The Yantra should be drawn on a gold plate and worshipped for 45 days, after which it must be worn on the head. The Mantra should be repeated 1,000 times a day. The practitioner will be able to foresee future events.

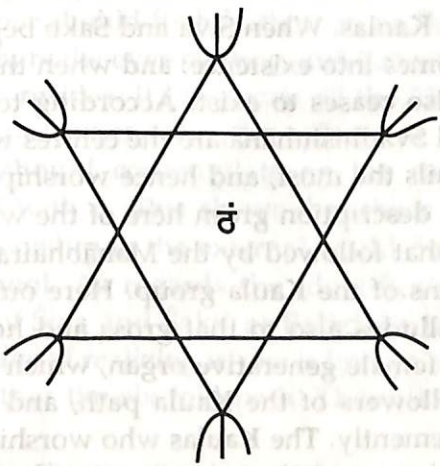

Fig. 40

तवाधारे मूले सह समयया लास्यपरया
नवात्मानं वन्दे नवरसमहाताण्डवनटम् ।
उभाभ्यामेताभ्यामुदयविधिमुद्दिश्य दयया
सनाथाभ्यां जज्ञे जनकजननीमज्जगदिदम् ॥ ४१ ॥

Tavādhāre mūle saha samayayā lāsya–parayā
navātmānam manye nava–rasa–mahā–tāṇḍava–naṭam;
ubhābhyām etābhyām udaya–vidhim uddiśya dayayā
sanāthābhyām jajñe janaka–jananīmat jagad idam

VERSE 41

Śiva whose dance is full of the nine sentiments, who manifests himself in nine ways, and who by his side has Thee, the dancer of dancers; on him and Thee who have come together solely for the creation of the universe of which you are the parents, I contemplate in Mūlādhāra.

COMMENTARY

Lakshmīdhara.— This verse refers to the form of worship adopted by the Kaulas. When Śiva and Śakti begin their dance, the universe comes into existence; and when their dance ends, the universe also ceases to exist. According to Samayāchāra, Mūlādhāra and Svādhishthāna are the centres where Tamas or darkness prevails the most, and hence worship in them is not permitted. The description given here of the worship in these two centres is that followed by the Mahābhairava sect, one of the sub-divisions of the Kaula group. Here our commentator *Lakshmīdhara* alludes also to that gross and horrible form of worship in the female generative organ, which is practised by some of the followers of the Kaula path, and condemns the same most vehemently. The Kaulas who worship Kundalinī in the Mūlādhāra have no other aim than awakening it from its sleep. When this is done they think that they have attained

their object, and there they stop. In their own words, the Kaulas have Nirvāṇa always near at hand.

The commentator next recapitulates the Samaya doctrines. The followers of this group are prohibited from worshipping Devī in the macrocosm. They should worship her in any one of the Chakras in the human body, choosing that centre which their practice and ability permit them to reach. They should contemplate on Devī and her lord Śiva as (1) having the same abode (Adhishthānasāmaya), (2) occupying the same position (Avasthāna), (3) performing the same functions (Anushthāna), (4) having the same form (Rūpa), and (5) as having the same name (Nāma). Thus in worshipping Devī in the Ādhārachakra Śiva and Śakti have (1) Mūlādhāra for their seat; (2) both of them occupy the position of dancers; (3) both together perform the function of creating the universe; (4) both are red in color; and (5) Śiva is called Bhairava, and Śakti Bairavī. Similarly for the other Chakras mentioned in the preceding Slokas. This is the way how beginners have to practise. Advanced students worship Devī in the Sahasrāra and not in the lower centres. How is the worship to be carried on in Sahasrāra?

The worshipper should fix his attention on Baindava which is the locality where the ever-existing 26th Tatva— the union of Śiva and Śakti— resides. It lies above all the 25 Tatvas and is situated in *Chandramandala* (the sphere of the moon) in Sahasrāra. He should contemplate on the said union and identify himself with it. This shows that those who carry on *Bāhya Pūjā*, or worship in the external world do not belong to the Samaya school. As regards the identification of oneself with the union of Śiva and Śakti at Baindava just spoken of, there are two ways of realizing it; one is known as the four-fold path, and the other the six-fold path. These should be learnt from the Guru.

A novitiate in the Samaya school has to go through the following course :

(1) He should cherish the utmost regard for and confidence in his Guru.

(2) He should receive the Panchadaśi Mantra from his Guru, and chant the same as per instructions, with a knowledge of its seer (Rishi), metre (Chhandas) and the deity (Devatā).

(3) On the 8th day in the bright fortnight of Āśvayuja month— Mahānavamī, he should at midnight prostrate himself at his Guru's feet, when the latter will be pleased to initiate him in some Mantra and the real nature of the six Chakras and of the sixfold path of identification.

After he is thus qualified, Lord Mahādeva[1] gives him the knowledge or capacity to see his inner soul..... Then the Kuṇḍalinī awakes, and going up suddenly to Maṇipūra, becomes visible to the devotee-practitioner. Then he has to take her slowly to the higher Chakras one after another, and there perform the prescribed worship, and she will appear to him more and more clearly. When the Ājnāchakra is crossed, the Kuṇḍalinī quickly darts away like a flash of lightning to Sahasrāra and enters the island of gems surrounded by the Kalpa trees in the ocean of nectar, unites with Sadāśiva there, and enjoys with him.

The practitioner should now wait outside the veil until Kuṇḍalinī returns to her own place, and on her return continue the process until she is joined for ever with Sadāśiva in the Sahasrāra and never returns.

The process heretofore described and others of a similar nature are always kept secret; yet, the commentator says he has out of compassion towards his disciples given here an outline of the method.

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1 Śiva initiates him in the knowledge of Brahman. Thus, Śiva is considered the teacher of all spiritual Gurus (Ādinātha).

Even in the mere expectation of the return of Kuṇḍalinī from Sahasrāra, the aspirant feels Brahmānanda. He who has once taken Kuṇḍalinī to Sahasrāra is led to desire nothing but Moksha if he has no other expectation. Even if any of the Samaya practitioners have some wordly expectations they must still worship in the microcosm only.

"Subhagodaya" and other famous works on Śri Vidyā say that the practitioner should concentrate his mind on Devī who resides in Sūryamandala (the sun's disc), and so on. This statement is not at variance with the teaching contained in this book, for the Sūryamandala referred to applies to the Pindānda (microcosm) and not to Brahmānda (macrocosm). Similarly, all the verses advocating outer worship are to be applied to the corresponding objects in the Pindānda. For full particulars of these principles, *vide* "Suka Samhitā," one of the five Samhitās of the Samaya group.

Dinḍima.— Here 56 Devatas with Devī, Tripurasundari and other 55 names of the Devatās are enumerated, and the several forms of worship to be adopted for them are described.

Prayoga.— Writing the letters यं हीं on salt, this verse should be repeated on the same salt for thirty days at 4,000 times a day. By the use of this mesmerised salt all stomach diseases will be cured.

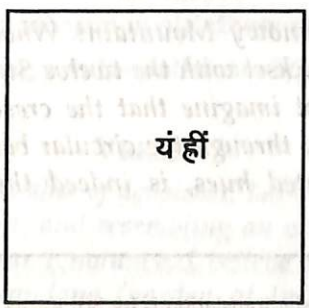

Fig. 41

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श्रीमच्छंकरभगवत्पादविरचिता

सौन्दर्यलहरी

कैवल्याश्रमविरचितया सौभाग्यवर्धन्याख्यया टीकया सहिता

सौभाग्यवर्धनी

गतैर्माणिक्यत्वं गगनमणिभिः सान्द्रघटितं
किरीटं ते हैमं हिमगिरिसुते कीर्तयति यः ।
स नीडेयच्छायाच्छुरणशबलं चन्द्रशकलं
धनुः शौनासीरं किमिदमिति बध्नाति धिषणाम् ॥ ४२ ॥

Gatair māṇikyatvam gagana–maṇibhiḥ–sāndraghaṭitam.
kirīṭam te haimam himagiri–sute kīrtayati yaḥ;
sa nīḍeya–cchāyā–cchuraṇa–śabalam candra–śakalam
dhanuḥ śaunāsīram kim iti na nibadhnāti dhiṣaṇām.

WAVE OF BEAUTY

(SAUNDARYA LAHARI)

VERSE 42[1]

Oh Daughter of the Snowy Mountain! Whoever describes Thy crown of gold, thickset with the twelve Suns transformed into gems, will he not imagine that the crescent Moon on Thy forehead, reflected through the circular base of the crown and emitting variegated hues, is indeed the rainbow (Indra's bow)?

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1 From this verse onwards the translation is by Sri. Karna Ramamurthy Garu B.A., B.L.

Prayoga.— Recitation of the verse 1,000 times a day for 45 days with the Yantra drawn on gold plate and taking in the food offering will cure dropsy.

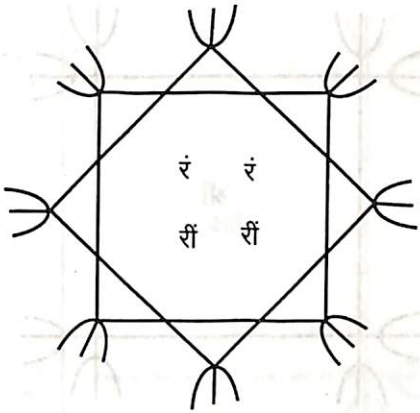

Fig. 42

धुनोतु ध्वान्तं नस्तुलितदलितेन्दीवरवनं
घनस्निग्धं श्लक्ष्णं चिकुरनिकुरुम्बं तव शिवे।
यदीयं सौरभ्यं सहजमुपलब्धुं सुमनसो
वसन्त्यस्मिन्मन्ये बलमथनवाटीविटपिनाम्॥ ४३॥

Dhunotu dhvāntam nas tulita-dalit'endīvara-vanam
ghana-snigdha-ślakṣṇam cikura-nikurumbam tava Śive;
yadīyam saurabhyam sahajam upalabdhum sumanaso
vasanty asmin manye vala-mathana-vāṭī-viṭapinām.

VERSE 43

Spouse of Siva, (Wellwisher of devotees)! Let Thy tress of hair, dense, shining and soft, and resembling an expanse of blue lilies in bloom, dispel our ignorance. I believe that the flowers of the trees in the Nandana (garden of Indra). abide therein to acquire the natural fragrance therefrom.

Prayoga.— Repetition of the sloka 1,000 times a day for 45 days, with the Yantra drawn on gold plate or ring gives success, popularity and cure of diseases.

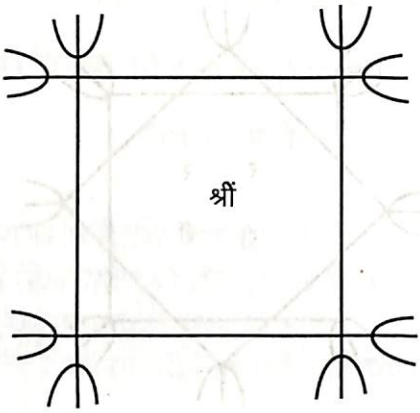

Fig. 43

वहन्ती सिन्दूरं प्रबलकबरीभारतिमिर –
द्विषां बृन्दैर्बन्दीकृतमिव नवीनार्ककिरणम् ।
तनोतु क्षेमं नस्तव वदनसौन्दर्यलहरी –
परीवाहस्रोतः सरणिरिव सीमन्तसरणिः ॥ ४४ ॥

Vahantīsindūram prabala–kabari–bhāra–timira–
dviṣām vṛndair bandi–kṛtam iva navin'ārka kiranam;
tanotu kṣemam nas tava vadana–saundarya laharī
parīvāha–srotaḥ–saraṇir iva sīmanta–saraṇi ḥ

VERSE 44

May the Vermilion-marked line on Thy head dividing the hair on either side, resembling the ray of the rising Sun, imprisoned by hosts of powerful enemies of darkness in the form of Thy thick locks of hair, and appearing, as it were, the course of the surging flood of the beauty of Thy face, increase our welfare.

Prayoga.— The Yantra should be drawn on gold plate, saffron or turmeric and the verse recited 1,000 times a day for 12 days to obtain fascination and cure of all diseases.

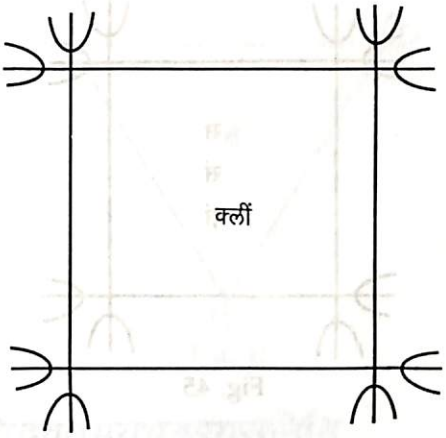

Fig. 44

अरालैः स्वाभाव्यादलिकुलहसश्रीभिरलकैः
परीतं ते वक्त्रं परिहसति पङ्केरुहरुचिम् ।
दरस्मेरे यस्मिन् दशनरुचिकिञ्जल्करुचिरे
सुगन्धौ माद्यन्ति स्मरमथनचक्षुर्मधुलिहः ॥ ४५ ॥

Arālaih svābhāvyād alikalabha–saśrībhir alakaiḥ
parītam te vaktram parihasati paṅkeruha–rucim;
dara–smere yasmin daśana–ruci–kiñjalka–rucire
sugandhau mādyanti Smara–dahana–cakṣur–madhu–lihaḥ

VERSE 45

Thy face, fringed with the natural border of curly hair lustrous as a swarm of bees, scoffs at the beauty of the lotus, in as much as, with the filament-like brilliance of the teeth displayed in Thy gentle smile and with the sweet fragrance arising therefrom, the bees of the eyes of Siva, the Destroyer of Manmatha, are infatuated.

Prayoga.— 1,000 repetitions of the sloka daily for 45 days with the Yantra drawn on gold plate confer ability to foretell events.

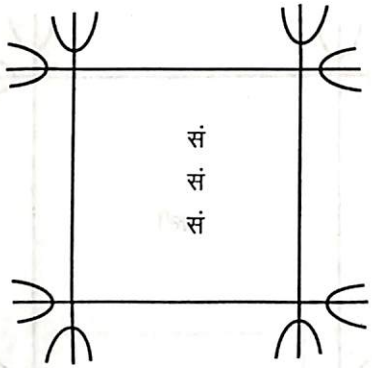

Fig. 45

ललाटं लावण्यद्युतिविमलमाभाति तव य –
द्वितीयं तन्मन्ये मुकुटघटितं चन्द्रशकलम् ।
विपर्यासन्यासाद्उभयकृतसंधानमयित:
सुधालेपस्फूर्ति: परिणमति राकाहिमकर: ॥ ४६ ॥

Lalāṭam lavaṇya–dyuti–vimalam ābhāti tava yad
dvitīyam tan manye makuṭa–ghaṭitam candra–śakalam;
viparyāsa–nyāsād ubhayam api sambhūya ca mithaḥ
sudhālepa–syūtiḥ pariṇamati rākā–himakaraḥ

VERSE 46

I verily believe that Thy forehead transparent with superb loveliness is a second crescent Moon set in Thy crown (the first being the crescent at the top of the crown). The two blended, one over the other, invertedly, result in the Full Moon daubed with the balm of nectar.

Prayoga.— For obtaining progeny, this verse should be recited 1,000 times a day for 45 days with the Yantra on gold plate.

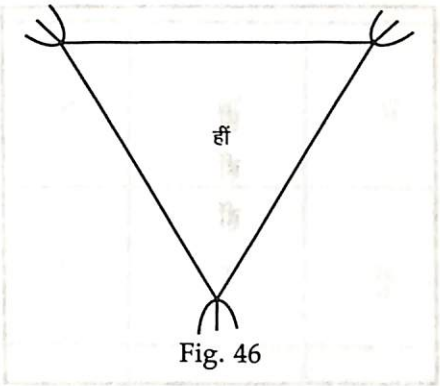

Fig. 46

भ्रुवौ भुग्ने किंचिद्भुवनभयभङ्गव्यसनिनि
त्वदीये नेत्राभ्यां मधुकररुचिभ्यां धृतगुणे।
धनुर्मन्ये सव्येतरकरगृहीतं रतिपतेः
प्रकोष्ठे मुष्टौ च स्थगयति निगूढान्तरमुमे॥ ४७॥

Bhruvau bhugne kimcid bhuvana–bhaya–bhaṅga–vyasanini
tvadīye netrābhyām madhukara–rucibhyām dhṛta–guṇam;
dhanur manye savye'tara–kara–gṛhītam, ratipateḥ
prakoṣṭhe muṣṭau ca sthagayati nigūḍh ā'ntaram ume

VERSE 47

Oh Uma! Intent upon dispelling the world's fears, I perceive in Thy slightly knitted eyebrows the bow of Rati's Lord, furnished with the string of Thy bee-like pair of eyes, grasped in his left hand, with the centres of both concealed by the forearm and the clenched fist covering them.

Prayoga.— The gods are pleased with one who recites this verse 1,000 times for 25 days with the Yantra drawn on gold plate or holy ashes.

Fig. 47

अहः सूते सव्यं तव नयनमर्कात्मकतया
त्रियामां वामं ते सृजति रजनीनायकममुम् ।
तृतीया द्दष्टिस्ते दरदलितहेमाम्बुजरुचिः
समाधत्ते संध्यां दिवसनिशयोरन्तरचरीम् ॥ ४८ ॥

Ahaḥsūte savyam tava nayanam ark'ātmakatayā
triyāmām vāmam te sṛjati rajanī–nāyakatayā;
tṛtīyā te dṛṣṭir dara–dalita–hemāmbuja–ruciḥ
samādhatte sandhyām divasa–niśayor antara–carīm

VERSE 48

Thy right eye, being in the nature of the Sun, gives birth to the Day; and Thy left, in the form of the Lord of the Night (Moon), creates the night. Thy third eye shining like a blossoming lotus of gold (Fire), causes the twilight in-between.

Prayoga.— The sloka is to be repeated 1,000 times for 45 days using the Yantra on gold plate for counteracting adverse planetary influences.

ब	श	च
गु	र	कु
रा	श	के

Fig. 48

विशाला कल्याणी स्फुटरुचिरयोध्या कुवलयै:
कृपाधारा धारा किमपि मधुरा भोगवतिका।
अवन्ती दृष्टिस्ते बहुनगरविस्तारविजया
ध्रुवं तत्तन्नामव्यवहरणयोग्या विजयते॥ ४९॥

Viśālā kalyāṇī sphuṭa-rućir ayodhyā kuvalayaiḥ
kṛpā-dhārā-dhārā kim api madhur' ābhogavatika;
avantī dṛṣṭis te bahu-nagara-vistāra-vijayā
dhruvam tattan-nāma-vyavaharaṇa-yogyā vijayate

"नेत्रादवाप्य सुषमां मुखमम्बुजं ते दातुं शिवे पुनरशक्ति तदेकसारम्।
आलम्ब्य पाथसि ससूत्रमृणालदण्डं नूनं तपः परमहंसयुतं तनोति॥"

VERSE 49

The glance of Thine eyes is all-pervasive (Visala), prosperity-showering (Kalyani), brilliantly lustrous and invincible by the blue lilies (Ayodhya), the source of the stream of Mercy (Dhara), indescribably sweet (Mathura), cherishing (Bhogavati), and the refuge of devotees (Avanti). It, in short, surpasses the expansive glory of hosts of cities (Visthara). Certainly it deserves to be appropriately expressed by the several names in turn. Glory to it!

Prayoga.— The Yantra is to be drawn on turmeric and the sloka recited 1,000 times for 10 days; the turmeric should thereafter be charred, mixed with sesamum oil and used as collyrium caused to be applied to the eye by a lady under 25 years of age and with blue eyes; the devotee will discover a treasure.

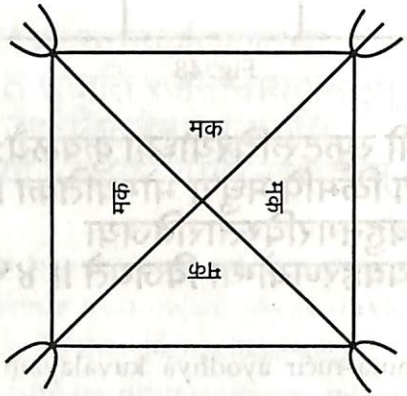

Fig. 49

कवीनां संदर्भस्तवकमकरन्दैकरभितं
कटाक्षव्याक्षेपभ्रमरकलभौ कर्णयुगलम् ।
अमुञ्चन्तौ दृष्ट्वा तव नवरसास्वादतरला-
वसूयासंसर्गादलिकनयनं किंचिदरुणम् ॥ ५० ॥

Kavīnām sandarbha-stabaka-makarand' aika-rasikam
kaṭākṣa-vyākṣepa-bhramara-kalabhau-karṇa-yugalam;
amuñcantau dṛṣṭvā-tava nava–ras'āsvāda taralau-
asūyā-samsargād alika-nayanam kiñcid aruṇam.

VERSE 50

Noticing that Thy young bee-like pair of eyes with graceful glances eagerly desirous of enjoying the taste of the nine Rasas, (fresh honey, poetic sentiments)do not recede from Thy pair of ears, surfeit only with the honey of bouquets of poetic compositions, Thy third eye on Thy forehead, turns reddish as though stung by jealousy.

Prayoga.— Recovery from an attack of small-pox is ensured by administration of the water on which the Yantra is drawn and the verse recited 1,000 times for 5 days.

Fig. 50

शिवे श्रृङ्गारार्द्रा तदितरमुखे कुत्सनपरा
सरोषा गङ्गायां गिरिशनयने विस्मयवती।
हराहिभ्यो भीता सरसिरुहसौभाग्यजयिनी
सखीषु स्मेरा ते मयि जयति दृष्टिः सकरुणा ॥ ५१ ॥

Śive sṛṅgārārdrā tad-itara-jane kutsana-parā
saroṣa Gaṅgāyām Giriśa-caritee vismayavatī;
har'āhibhyo bhītā sarasi-ruha-saubhāgya-janani
sakhīṣu smerā te mayi janani dṛṣṭiḥ sakaruṇā

''न यत्र दुःखं न सुखेन चिन्ता न द्वेषरागौ न च काचिदिच्छा।
रसः स शान्तः कथितो मुनीन्द्रैः सर्वेषु भावेषु शमप्रधानः ॥''

''एकं ध्याननिमीलनान्मुकुलितं चक्षुर्द्वितीयं पुनः
पार्वत्या वदनाम्बुजस्तनतटे शृङ्गारभारालसम्।
अन्यद् दूरविकृष्टचापमदनक्रोधानकलादीपितं
शंभोर्भिन्नरसं समाधिसमये नेत्रत्रयं पातु वः ॥'
''एकेनाक्ष्णा प्रविततरुषा वीक्षितं व्योमसंस्थं
भानोर्बिम्बं सजललुलितेनापरेण स्वकान्तम्।
अह्नश्छेदे दयितविरहाशङ्किनी चक्रवाकी
द्वौ संकीर्णौ रचयति रसौ नर्तकीव प्रगल्भा ॥''

''सक्रोधा दशकंधरे सकरुणा तस्यानुजे सस्मिता
प्रोत्फाले पवनौकसां सकुतुका युद्धे सनिन्दाम्बुधौ।
साश्चर्या हनुमत्कृते सचकिता ब्रह्मान्वयोच्छेदने
सोद्वेगा दयितास्मृतौ मुकुलिता रामस्य दृष्टिः स्थिता ॥''

''एकोनपञ्चाशदमी हि भावा युक्त्या निबिद्धाः परिपोषयन्ती।
आलस्यमौग्ध्यं मरणं जुगुप्सा तस्याश्रयाद्वै न विरुद्धमिष्टम् ॥''

VERSE 51

(Quiescent) Mother! Thy look is amorous with love towards Śiva, contemptuous towards others, full of anger against Ganga, astonished and quiescent at Siva's lilas (deportment),

frightened on seeing the snakes of Hara, triumphant over the grace of the lotus and smiling at Her comrades. Towards me it is full of grace.

COMMENTARY

Devi's 'looks' are here described as representing the Nine Rasas (emotions); Sringara (Love), Bhibhatsa (Aversion), Raudra (Wrath), Adbhuta (Wonder), Bhayanaka (Terror), Vira (Valour), Hasya (Mirth), Karuna (Compassion) and Śantha (Complacence or quiescence). Although the first eight alone are specifically named, the ninth Śantha, the Supreme quiescent static state, the state of Tirodhana, is implied in the address 'Janani' the Supreme Cause of all. The Supreme Causal aspect of 'the Seeing' (Ikshitritva), of the Divine Mother by Ichcha, Jnana, and Kriya (Desire, knowledge and Action), represented in Her static or quiescent Śantha,— corresponding to Ambika, the Causal state of Vama, Jyestha and Raudri, and Parā, the Causal state of Pashyanti, Madhyama and Vaikhari in Her manifestation as the world of Form or Sound (Artha and Sabda). It is not correct to say that Her Supreme and Composite aspect has been omitted. "First She was One, She became Nine" (*Tripura Upanishad*). The nine Rasas represent Her ninefold manifestation and Sree Bhagavat-Pada would not have intended to omit Her Supreme, Composite and Static Śantha State. Sree Kameswara Suri opines that 'Girisa Charite', Siva's deportment, gives rise to both Adbhuta and Śantha and thus all the Rasas are mentioned.

Prayoga.— Inscription of the Yantra on gold plate or sandal paste and reciting the sloka 1,000 times for 45 days secures popularity.

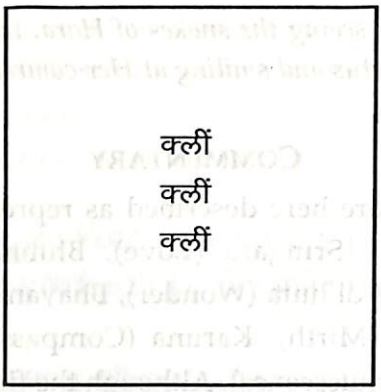

Fig. 51

गते कर्णाभ्यर्णं गरुत इव पक्ष्माणि दधती
पुरां भेत्तुश्चित्तप्रशमरसविद्रावणफले।
इमे नेत्रे गोत्राधरपतिकुलोत्तंसकलिके
तवाकर्णाकृष्टस्मरशरविलासं कलयत: ॥ ५२ ॥

Gate Karṇābhyarṇam garuta iva pakṣmāṇi dadhatī.
purām behttus' citta-praśama-rasa-vidrāvaṇa-phale;
ime netre gotrā-dhara-pati-kulottamsa-kalike
tav'ākarṇ'ākṛṣṭa-smara-śara-vilāsam kalayataḥ.

VERSE 52

Oh Crown jewel of the line of the King of Mountains! These two eyes of Thine, fringed with feathery eyelashes extending to Thy ears and capable of causing disturbance to the profound serenity of the Destroyer of the Cities, bear the gracefulness of the bow of Smara, stretched to the ear.

Prayoga.— For the cure of diseases of the ear or eye, the sloka is to be recited 1,000 times for 45 days using Yantra on gold plate or holy ashes.

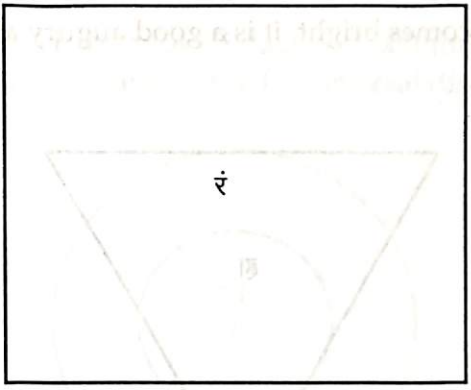

Fig. 52

विभक्तत्रैवर्ण्यं व्यतिकरितनीलाम्बुजतया
विभाति त्वन्नेत्रत्रितयमिदमीशानदयिते ।
पुनः स्रष्टुं देवान् द्रूहिणहरिरुद्रानुपरतान्
रजः सत्त्वं विभ्रत्तम इति गुणानां त्रयमिव ॥ ५३ ॥

Vibhakta-traivarṇyam vyatikarita-līlāñjanatayā
vibhāti tvan-netra-tritayam idam Īśāna-dayite;
punaḥ sraṣṭum devān Druhiṇa-Hari-Rudrān uparatān
rajaḥ sattvam bibhrat tama iti guṇānām trayam iva

VERSE 53

Oh Beloved of Isana! This triad of Thine eyes; smeared as it is with eyesalve and displaying the three distinct colours (red, white and dark), shines out as if sustaining the three gunas, Rajas, Satva and Tamas, so as to create once again the three Devas, Brahma, Vishnu and Rudra, absorbed at the time of Pralaya (Deluge).

Prayoga.— The verse is to be repeated 1,000 times for 45 days with the Yantra on gold plate and a lamp burning beside.

If the flame becomes bright, it is a good augury and if dim, it is a bad omen.

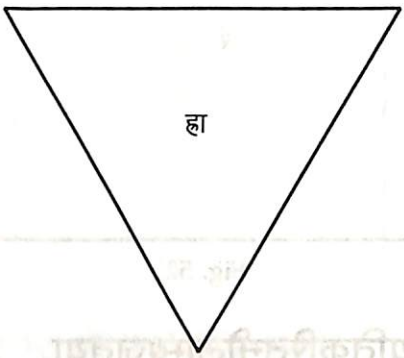

Fig. 53

पवित्रीकर्तुं नः पशुपतिपराधीनहृदये
दयामित्रैर्नेत्रैररुणधवलश्यामरुचिभिः ।
नदः शोणो गङ्गा तपनतनयेति ध्रुवममुं
त्रयाणां तिर्थानामुपनयसि संभेदमनघेम् ॥ ५४ ॥

Pavitrīkartum naḥ paśupati-parādhīna-hṛdaye
dayā-mitrair netrair aruṇa-dhavala-śyāma rucibhiḥ;
nadaḥ śoṇā gaṅgā tapana-tanay'eti dhruvam amum
trayāṇām tīrthānām upanayasi sambhedam anagham.

VERSE 54

Oh Heart-whole towards Pasupati! With Thy three eyes, kindly merciful and shining red, white and dark, Thou verily causeth, with a view to sanctify us all, the holy confluence of the three sacred streams, Sona, Ganga and Jumna.

Prayoga.— Recitation for 45 days at 1,000 times a day with the Yantra on gold plate is a cure for venereal diseases.

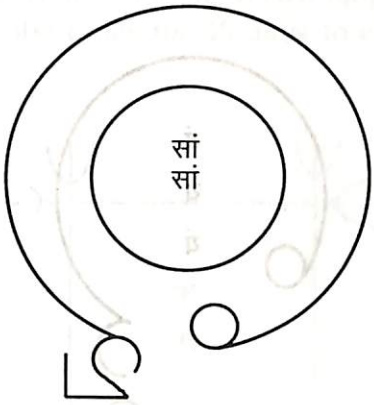

Fig. 54

निमेषोन्मेषाभ्यां प्रलयमुदयं यातिजगती
तवेत्याहुः सन्तो धरणिधरराजन्यतनये।
त्वदुन्मेषाज्जातं जगदिदमशेषं प्रलयतः
परित्रातुं शङ्के परिहृतनिमेषास्तव दृशः॥ ५५॥

Nimeṣ'onmeṣābhyām pralayam udayam yāti jagatī
tave'ty āhuḥ santo Dharaṇī-dhara-rājanya-tanaye;
tvad-unmeṣāj jātam jagad idam aśeṣam pralyataḥ
pari-trātum śaṅke parihṛta-nimeṣās tava dṛśaḥ.

VERSE 55

Oh Aparna! The Saphara fish (carps), afraid of the telltale nature of Thy eyes, extending as far as Thine ears, ever submerge themselves in water, devoid of winking; again the Goddess of Beauty (in the lilies) abandons them at dawn when the petals close and forces an entrance into them at night.

Prayoga.— Repetition of the verse 20,000 times a day for 45 days with the Yantra drawn on gold plate or fish-bone, secures freedom from prison.

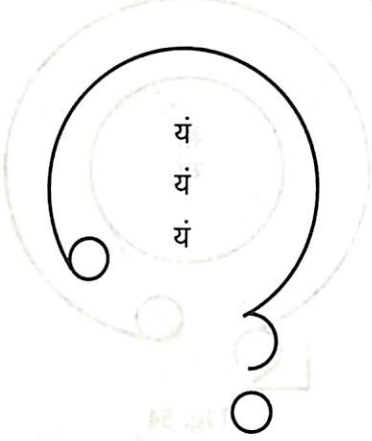

Fig. 55

तवापर्णे कर्णे जपनयनपैशुन्यचकिता
निलीयन्ते तोये नियतमनिमेषाः शफरिकाः ।
इयं च श्रीर्बद्धच्छदपुटकवाटं कुवलयं
जहाति प्रत्यूषे निशि च विघटय्य प्रविशति ॥ ५६ ॥

Tav'āparṇe karṇe-japa-nayana-paiśunya-cakitā
nilīyante toye niyatam animeṣāḥ śapharikāḥ;
iyam ca śrīr baddhac-chada-puṭa-kavāṭam kuvalayam
jahāti pratyūṣe niśi ca vighaṭayya praviśati.

VERSE 56

Oh Daughter of the King of Mountains! the wise assert that the world is dissolved and created by the closing and opening of Thine eyes; but I suspect that Thine eyes have given up

closing so as to protect from dissolution this entire universe, created by the opening of Thine eyes.

Prayoga.— The Yantra is to be drawn on gold plate and the sloka repeated 2,500 times for 45 days to cause the death of enemies.

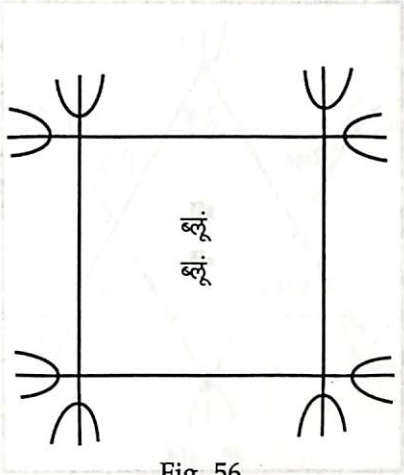

Fig. 56

दृशा द्राघीयस्या दरदलितनीलोत्पलरुचा
दवीयांसं दीनं स्नपय कृपया मामपि शिवे।
अनेनायं धन्यो भवति न च ते हानिरियता
वने वा हर्म्ये वा समकरनिपातो हिमकरः॥ ५७॥

Dṛśā drāghiyasyā dara-dalita-nilotpala-rucā
davīyāmsam dīnam snapaya kṛpayā mām api Śive;
anenāyam dhanyo bhavati na ca te hānir iyatā
vane vā harmye vā sama-kara-nipāto himakaraḥ.

VERSE 57

Oh Siva! Shower Thy grace upon me also, who am distanced and distressed, with Thy glance, extended as far as the ears and resembling the half-bloomed blue lily; by this act of Thine, this

devotee is blessed and you do not suffer any loss, The Moon is impartial, in shedding his cool rays in a forest or in a palace.

Prayoga.— Repetition of the sloka 25,000 times a day for 6 days using Yantra on gold plate brings prosperity.

Fig. 57

अरालं ते पालीयुगलमगराजन्यतनये
न केषामाधत्ते कुसुमशरकोदण्डकुतुकम् ।
विरश्चीनो यत्र श्रवणपथमुल्लङ्घ्य विलसन्–
अपाङ्गव्यासङ्गो दिशति शरसंधानधिषणाम् ॥ ५८ ॥

Arālam te pālī-yugalam aga-rājanya-tanaye
na keṣām ādhatte kusuma-śara-kodaṇḍa kutukam;
viraścīno yatra śravaṇa-patham ullaṅghya vilasann-
apāṅga-vyāsaṅgo diśati śara-samdhāna-dhiṣaṇām.

VERSE 58

Oh Daughter of the King of Mountains! To whom does Thy curved pair of ridges (Pali) not convey the grace of the flower-arrowed God, Manmatha's bow? For, Thy long side-glance piercing

the ridges and reaching the vicinity of the ears creates the impression of an arrow kept in stretch.

Prayoga.— Using Yantra on gold plate, recitation of the verse 5,000 times for 45 days brings about popularity and freedom from disease.

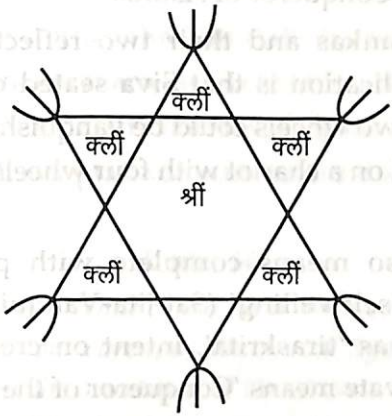

Fig. 58

स्फुरद्गण्डाभोगप्रतिफलितताटङ्कयुगलं
चतुश्चक्रं मन्ये तव मुखमिदं मन्मथरथम् ।
यमारुह्य द्रुह्यत्यवनिरथमर्केन्दुचरणं
महावीरो मारः प्रथमपतये सज्जितवते ॥ ५९ ॥

Sphurad-gaṇḍābhoga-pratiphalita-tāṭaṅka yugalam
catuś-cakram manye tava mukham idam manmatha-ratham;
yam-āruhya druhyaty avani-ratham arkendu-caraṇam
mahāvīro māraḥ pramatha-pataye sajjitavate.

VERSE 59

I believe that Thy face, with the pair of ear-ornaments (Thatankas) reflected in Thy glittering cheeks, is the four-wheeled chariot of Manmantha, mounted on which, the great warrior, Mara

confronts Self-veiling Siva, the Lord of Pramatha-ganas seated on the Earth-chariot with the Sun and Moon as its wheels.

COMMENTARY

(अ) सञ्जितवते — Conqueror of Asuras

The two thatankas and their two reflections make four wheels. The implication is that Siva seated on the chariot of Earth with only two wheels could be vanquished by Manmatha only when seated on a chariot with four wheels resembling Sree Devi's face.

Sajjitavate also means complete with preparation and equipment; but 'self-veiling' (Sat-jita-Vanquishing); connotes the idea of Siva as 'tiraskrita', intent on creation. The other reading Asat-jitavate means 'Conqueror of the Asuras'.

Prayoga.— Repetition of the sloka 25,000 times for 3 days using gold plate or turmeric for drawing the Yantra makes one to fascinate women.

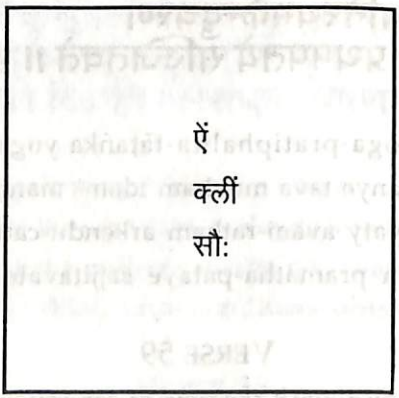

Fig. 59

सरस्वत्याः सूक्तीरमृतलहरीकौशलहरीः
पिवन्त्याः शर्वाणि श्रवणचुलुकाभ्यामविरतम्।
चमत्कार श्लाघाचलितशिरसः कुण्डलगणो
झणत्कारैस्तारैः प्रतिवचनमाचष्ट इव ते॥ ६०॥

Sarasvatyāḥ sūktīr amṛta-laharī-kauśala-harīḥ
pibantyāh Śarvāṇi śrāvaṇa-culukābhyām aviralam;
camatkāra-śl āghā-calita-śirasaḥ kuṇḍala-gaṇo
jhaṇatkarais tāraiḥ prati-vacanam ācaṣṭa iva te.

VERSE 60

Oh! Spouse of Sarva! While Thou hast been constantly drinking with Thy hollow earcups, the praise hymns of Saraswati, which outrun the sweetness of the stream of nectar, and hast been shaking Thy head in appreciation of their merit, Thy cluster of ear rings (kundalas) gives out hightinkling sounds, echoing the above hymns of Saraswati.

Prayoga.— Learning is easily acquired by reciting the sloka 1,000 times for 45 days with the Yantra on gold plate.

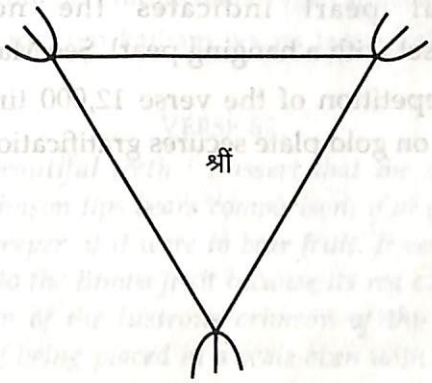

Fig. 60

असौ नासावंशस्तुहिनगिरिवंश ध्वजपटि
त्वदीयो नेदीय: फलतु फल मस्माकमुचितम् ।
वहत्यन्तर्मुक्ता: शिशिरकर निश्वास गलितं
समृद्ध्या यत्तासां बहिरपि च मुक्तामणिधर: ॥६१॥

Asau nāsā-vaṁśas tuhina-girivaṁśa-dhvajapaṭi
tvadīyo nedīyaḥ phalatu phalam asmākam ucitam;
vahaty antar muktāḥ śiśira-kara-niśvāsa galitam
samṛddhyā yat tāsām bahir api ca muktā-mani-dharah.

VERSE 61

Oh Illustrious banner, (proclaiming the glory) of the Snowy Mountain! May this, Thy tender–bamboo nose–bone yield us all our desires. Replete internally with pearls formed of Thy cool breath, it displays a pearl externally also, forced out of satiation thereof.

COMMENTARY

The external pearl indicates the nose–ornament (Nāsābharana) set with a hanging pearl. See Manasapuja V.45.

Prayoga.— Repetition of the verse 12,000 times for 8 days with the Yantra on gold plate secures gratification of desires.

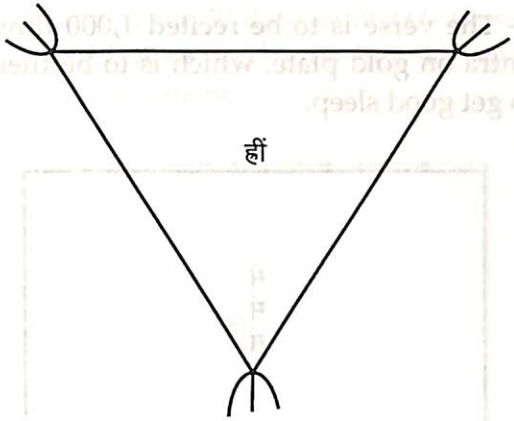

Fig. 61

प्रकृत्याऽऽ क्तामा–स्तव सुदति दन्तच्छदरुचे:
प्रवक्ष्ये सादृश्यं जनयतु फलं विद्रुमलता।
न बिंबं तद्बिंब–प्रतिफलन–रागा–दरुणितं
तुलामध्यारोढुं कथमिव न लज्जेत कलया॥ ६२॥

Prakṛtyā'raktāyās tava sudati danta-cchada-ruceḥ
pravakṣye sādṛśyam janayatu phalaṃ vidruma-latā;
na bimbam tad-bimba-pratiphalana-rāgād aruṇitam
tulām adhyā'roḍhum katham iva na lajjeta kalayā.

VERSE 62

Oh Lady with beautiful teeth ! I assert that the splendour of Thy natural crimson lips bears comparison, if at all, with the fruit of coral–creeper, if it were to bear fruit. It certainly cannot be compared to the Bimba fruit because its red colour, being only a reflection of the lustrous crimson of thy body, it will be ashamed of being placed in a scale even with a particle (of thy splendour).

Prayoga.— The verse is to be recited 1,000 times for 8 days with the Yantra on gold plate, which is to be then kept under the pillow to get good sleep.

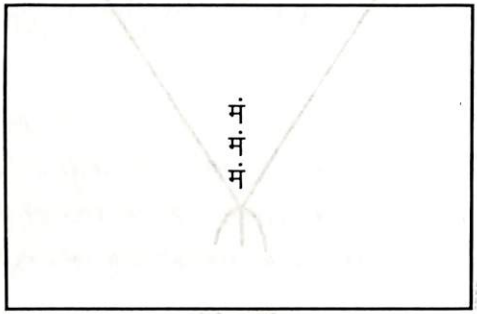

Fig. 62

स्मितज्योत्स्नाजालं तव वदनचन्द्रस्य प्रिबतां
चकोराणामासीदतिरसतया चञ्चुजडिमा।
अतस्ते शीतांशोरमृतलहरीमम्लरुचय:
पिबन्ति स्वच्छन्दं निशि निशि भृशं
काञ्जिकधिया ॥ ६३ ॥

Smita-jyotsnā-jālam tava vadana-candrasya pibatām
cakorāṇām āsīd ati-rasatayā cañcu-jaḍimā;
atas te śitāmśor amṛta-laharim āmla-rucayaḥ
pibanti svacchandam niśi niśi bhṛśam kāñjika-dhiyā.

VERSE 63

The Chakora birds are satiated with drinking in the moon–light rays of the smile of Thy moon–face owing to the oversavoury sweetness thereof; hence, eager to taste something sour, they freely drink in excess, every night, the nectar flowing from the Moon believing it to be gruel, (to cure the dullness).

Prayoga.– Repetition for 30 days at 30,000 times a day with the Yantra on gold plate and wearing it round the waist secures command over others.

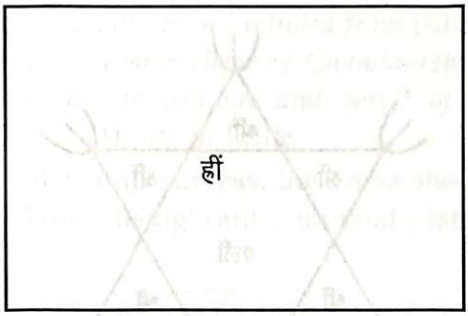

Fig. 63

अविश्रान्तं पत्युर्गुणगणकथाम्रेडनजडा
जपापुष्पच्छाया तव जननि जिह्वा जयति सा।
यदग्रासीनायाः स्फटिकदृषदच्छच्छविरुचः
सरस्वत्या मूर्तिः परिणमति माणिक्यवपुषा ॥६४॥

Aviśrāntam patyur guṇa-gaṇa-kathā'mreḍana-japā
japā-puṣpac-chāyā tava janani jihvā jayati sā;
yad-agrāsīnāyāḥ sphaṭika-dṛṣad-acchac-chavi mayī
sarasvatyāmūrtiḥ pariṇamati māṇikya-vapuṣā.

VERSE 64

Oh Mother! Glory to be that bright red tongue of Thine, which has become benumbed by unceasing repetition of Thy husband's multitude of virtues and glorious deeds; seated on the tip of which (tongue), the crystal–transparent white form of Saraswati gets transformed into a ruby hue.

Prayoga.– Recitition of the verse 25,000 times a day for 18 days using gold plate Yantra and then wearing it as a nose–screw frees a woman from all diseases.

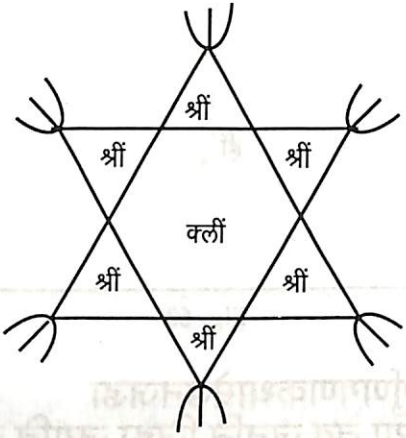

Fig. 64

रणे जित्वा दैत्यानपहृतशिरस्त्रैः कविचिभि–
र्निवृत्तैश्चण्डांशत्रिपुरहरनिर्माल्यविमुखैः ।
विरिञ्चीन्द्रोपेन्द्रैः शशिशिशिरकर्पूरधवला
विलिप्यन्ते मातस्तव वदनताम्बूलशकलाः ॥ ६५ ॥

Raṇe jitvā'daityān apahṛta-śirastraiḥ kavacibhir
nivṛttais Caṇḍāmśa-Tripurahara-nirmālva-vimukhaiḥ;
viśākh'endr'opendraiḥ śaśi-viśada-karpūra-śakalā
vilīyante mātas tava vadana-tāmbūla-kabalāḥ.

"गगनं गगनाकारं सागरः सागरोपमः ।
रामरावणयोर्युद्धं रामरावणयोरिव ॥"

VERSE 65

Oh Mother! The betel–and–nut chew mixed with Moonwhite camphor particles (emitted) off Thy mouth are being appropriated by Viśaka (Kumara), Indra amd Upendra (Vishnu), who having been excluded from partaking of Siva's Nirmalya–the exclusive share of Chanda–returned, (to you, the Mother) clad in armour and bereft of helmets. after vanquishing the Daityas in battle.

Prayoga.– For all–round success, the verse should be recited 1,000 times for 45 days using Yantra on gold plate.

Fig. 65

विपञ्च्या गायन्ती विविधमपदानं पशुपते–
स्त्वयारब्धे वक्तुं स्खलितवचसा साधुवदने।
तदीयैर्माधुर्यैरपलपिततन्त्रीकलरवां
निजां वीणां वाणी निचुलयति चोलेन निभृतम्॥ ६६॥

Vipañcyā gāyantī vividham apadānam Puraripos
tvay'ārabdhe vaktum calita-śirasā śādhuvacane;
taḍīyair mādhuryair apalapita-tantrī-kala-ravām
nijām viṇām vāṇi niculayatī colena nibhṛtam.

VERSE 66

When Vani is playing songs of Puraipu's (Siva) various past deeds on the harp, and when Thou startest, shaking Thy head, to utter words of applause (thereof), she quietly sheathes her instrument in its cover, the musical notes of their strings being eclipsed by the soft melody of Thy words of praise.

Prayoga.– The verse should be repeated 5,000 times for 3 days. Use of gold plate Yantra secures proficiency in playing Vina and other musical instruments.. By using holy ashes for the inscription of the Yantra all diseases are cured.

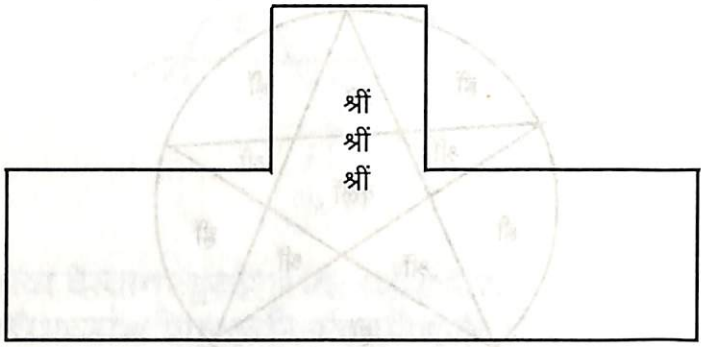

Fig. 66

कराग्रेण स्पृष्टं तुहिनगिरिणा वत्सलतया
गिरीशेनोदस्तं मुहुरधरपानाकुलतया।
करग्राह्यं शंभोर्मुखमुकुरवृन्तं गिरिसुते
कथंकारं ब्रूमस्तव चिबुकमौपम्यरहितम्॥ ६७॥

Karāgreṇa spṛṣṭam tuhiṅa-giriṇā vatsalatayā
girīśen'odaṣṭam muhur adhara-pān'ākulatayā;
kara-grāhyam śambhor mukha-mukura-vṛntam Giri-sute
Katham-kāram brūmas tava cubukam aupamya-rahitam.

VERSE 67

Oh Daughter of the Mountain! In what manner can we describe Thy incomparable chin, touched by Himavan with the tips of his fingers with filial tenderness, raised often and often by the Lord of Kailasa Mountain eager to drink in the nectar of Thy lips, and fit to be gripped by Sambhu, being the handle of Thy mirror–life face (through which he sees all).

COMMENTARY

This sloka describes the chin of Devi. 'Girisa' is Siva the consort of Devi in her causal aspect. 'Sambhu is Para–Siva, the Supreme Prakāsa and Static aspect, who first 'sees', realises his own Self through seeing into His own Vimarsa Sakti, Kinetic aspect–The Supreme Para–Sakti whose face is the unblemished mirror reflecting the true form of Para–Siva (शिवरूपविमर्शनिर्मलादर्शः)- The blemishless mirror of Vimarsa to the form of Siva (Kamakala Vilasa, Sutra 2. See also Sutras 1 to 8). The result is the first Ideation of Aham of Para—Siva, the Kamakala–the primary source (Mahākārana) of the world of Name and Form. (Nāma and Rūpa). The chin is described as the grip or handle of the mirror which is Devi's face as Vimarsa Sakti.

Prayoga.— Royal favour is secured by repeating the verse 1,000 times for 45 days with the Yantra drawn on gold plate.

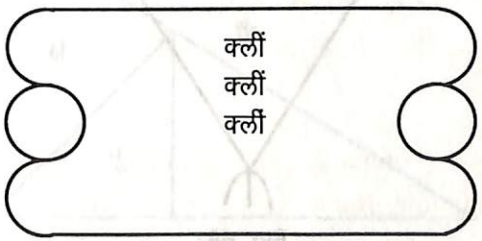

Fig. 67

भुजाश्लेषान्नित्यं पुरदमयितुः कण्टकवती
तव ग्रीवा धत्ते मुखकमलनालश्रियमियम् ।
स्वतः श्वेता कालागरुबहुलजम्बालमलिना
मृणालीलालित्यं वहति यदहो हारलतिका ॥ ६८॥

Bhujāśleṣān nityam Pura-damayituḥ kaṇṭaka-vatī
tava grīvā dhatte mukha-kamalanāla-śriyam iyam;
svataḥ śvetā kālāgaru-bahula-jambāla-malinā
mṛṇālī-lālityam vahati yadadho hāra-latikā.

VERSE 68

This neck of Thine, always horripilated by the embrace of the Destroyer of the three cities, looks like the graceful stalk of Thy lotus–like face; For, the pearl neacklace thereunder, white by nature, but converted into dark by the profuse application of the black muddy Aguru paste, assumes the beauty of the tender lotus stem.

Prayoga.— Repeat the verse 1,000 times for 45 days with the stanza inscribed on 'kunkuma', to obtain royal favour.

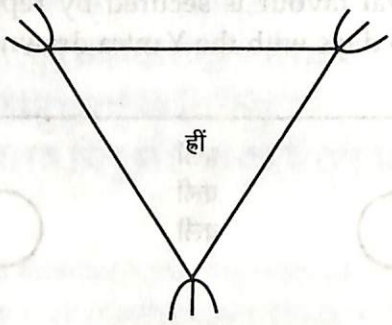

Fig. 68

गले रेखास्तिस्रो गतिगमकगीतैकनिपुणे
विवाहव्यानद्धत्रिगुणगुणसंख्याप्रतिभुवः ।
विराजन्ते नानाविधमधुररागाकरभुवां
त्रयाणां ग्रामाणां स्थितिनियमसीमान इव ते ॥ ६९ ॥

Gale rekhās tisro gati-gamaka-gīt'aika nipuṇe
vivāha-vyānaddha-praguṇa-guṇa-samkhyā-pratibhuvaḥ;
virājante nānā-vidha-madhura-rāgākara-bhuvām
trayāṇām grāmāṇām sthiti-niyama-sīmāna iva te.

VERSE 69

Oh Sole expert master of Music, with its steps and undulations and song! The three lines on Thy neck, indicating the number of auspicious cords of woven strings fastened (around Thy neck) at the time of Thy marriage, shine forth, as if representing the boundary limits marking the position and manner of the three Gramas (Shadja, Madhyama and Gandhara), the original source of the various kinds of melodies. (Ragas).

Prayoga.— Repetition of the stanza 1,000 times for 45 days with the Yantra on gold plate secures success in all undertakings.

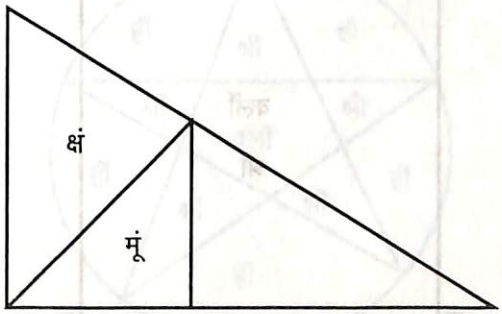

Fig. 69

मृणालीमृद्वीनां तव भुजलतानां चतसृणां
चतुर्भिः सौन्दर्यं सरसिजभवः स्तौति वदनैः ।
नखेभ्यः संत्रस्यन् प्रथमदमनादन्धकरिपो-
श्चतुर्णां वक्त्राणां सममभयहस्तार्पणधिया ॥ ७० ॥

Mṛṇālī-mṛdvīām tava bhuja-latānām catasṛṇām
caturbhiḥ saundaryam Sarasija-bhavaḥ stauti vadanaiḥ;
nakhebhyaḥ samtrasyan prathama-mathanādandhaka-ripoś
caturṇāmśīrṣāṇām samam abhaya-hast'ārapaṇa-dhiyā.

VERSE 70

Brahma, the lotus-born, praises the beauty of Thy creeper-like arms, soft like the stem of the lotus, with his remaining four faces, afraid of the nails of Rudra, the enemy of Andhaka, the destroyer of his first head, in the belief that his (remaining) four heads would be protected simultaneously (by the four arms praised).

Prayoga.— Success in undertakings is obtained by reciting the sloka, 1,000 times for 45 days using Yantra on gold plate.

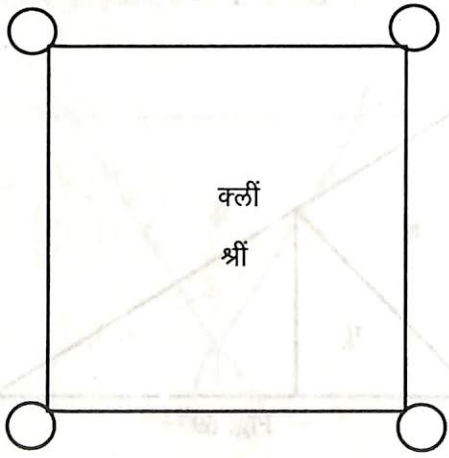

Fig. 70

नखानामुद्योतैर्नवनलिनरागं विहसतां
कराणां ते कान्तिं कथय कथयाम: कथमुमे।
कयाचिद्वा साम्यं भजतु विधया हन्त कमल
यदि क्रीडल्लक्ष्मीचरणतललाक्षारुणदलम्॥ ७१ ॥

Nakhānam uddyotair nava-nalina-rāgam vihasatām
karāṇām te kāntim kathaya kathayāmaḥ katham Ume;
kayācid vā sāmyam bhajatu kalayā hanta kamalam
yadi krīḍal-lakṣmī-caraṇa-tala-lākṣā-rasa-caṇam.

VERSE 71

Oh Uma! Pray, tell us how we can describe the lustre of Thy hands which with the brightness of the nails laugh at the bright red hue of the fresh lotus. Perhaps the lotus, by some means, probably by having got its petals turned red by contact with the lac-dye on the soles of Lakshmi's feet playing upon it, may bear some comparison to it.

Prayoga.— Repetition of the stanza 12,000 times for 45 days with the Yantra drawn on gold plate gives one command over fairies.

Fig. 71

समं देवि स्कन्दद्विपवदनपीतं स्तनयुगं
तवेदं नः खेदं हरतु सततं प्रस्नुतमुखम्।
यदालोक्याशङ्काकुलितहृदयो हासजनकः
स्वकुम्भौ हेरम्बः परिमृशति हस्तेन झटिति॥ ७२॥

Samam Devi Skanda-Dvipa-vadana-pītam stana-yugam
tavedam naḥ khedam haratu satatam prasnuta-mukham;
yad ālokyā'śaṅk' ākulita-hṛdayo hāsa-janakaḥ
sva-kumbhau herambaḥ parimṛśati hastena jhaḍiti.

VERSE 72

Oh Goddess! May Thy pair of breasts, with teats ever secreting milk, simultaneously sucked by Skanda and Ganesa–on perceiving which Heramba (Ganesa), His mind perturbed by doubt, touches his pair of temples with his hand (trunk), creating laughter— May they ever dispel our sorrows.

Prayoga.— Recitation of the sloka 1,000 times for 45 days with the Yantra on gold plate or walking-stick ensures freedom from fear, especially during night travel.

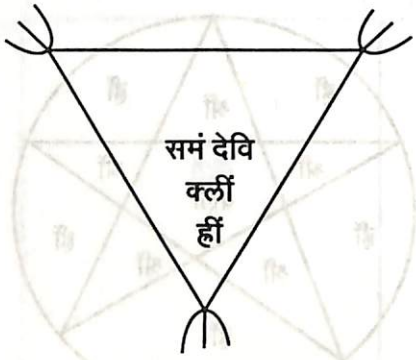

Fig. 72

अमू ते वक्षोजावमृतरसमाणिक्यकुतुपौ
न संदेहस्पन्दो नगपतिपताके मनसि नः ।
पिबन्तौ तौ यस्मादविदितवधूसङ्गरसौ
कुमारावद्यापि द्विरदवदनक्रौञ्चदमनौ ॥ ७३ ॥

Amū te vakṣojāv amṛtarasa-māṇikya-kutupau
na samdeha-spando nagapati-patāke manasi naḥ;
pibantau tau yasmād avidita-vadhū-saṅga-rasikau
kumārāv adyāpi Dvirada-vadana-Krauñca-dalanau.

VERSE 73

Oh Flag of the Lord of the Mountain! These, the two breasts of Thine, are ruby cups filled with the juice of the nectar. We do not feel the slightest doubt about this; because by drinking out of them Ganesa and Skanda still remain children, enjoying bliss, even today, innocent of copulative pleasure (though enjoying copulative pleasures with little known brides viz., Siddha Lakshmi and Devasena).

Prayoga— Repetition of the sloka 1,000 times for 8 days over Yantra drawn on gold plate or water and taking in that water gives good flow of milk to women or cows.

Fig. 73

वहत्यम्ब स्तम्बेरमदनुजकुम्भप्रकृतिभिः
समारब्धां मुक्तामणिभिरमलां हारलतिकाम् ।
कुचाभोगो बिम्बाधररुचिभिरन्तः शबलितां
प्रतापव्यामिश्रां पुरविजयिनः कीर्तिमिव ते ॥ ७४ ॥

Vahaty amba stamberama-danuja-kumbha prakṛtibhiḥ
samārabdhām muktā-maṇibhir amalām hāra-latikām;
kucābhogo bimb'ādhara-rucibhir antaḥ śabalitām
pratāpa-vyāmiśrām Pura-damayituḥ kīrtim iva te.

VERSE 74

Oh Mother! The expansive region of Thy breasts bears a creeper- like unblemished garland strung with pearls secured from the skull of Gajasura, whose lustre is variegated by the internal reflection of Thy cirmson lips (Bimba), resembling the fame of the Conqueror of the three Puras, blended with his valour.

Prayoga.— Repetition of the verse 108 times for 8 days with Yantra of gold plate in front of the Devi enhances one's reputation.

Fig. 74

तव स्तन्यं मन्ये तुहिनगिरिकन्ये हृदयत:
पय: पारावार: परिवहति सारस्वतमिव।
दयावत्या दत्तं द्रविडशिशुराखाद्य तव यत्
त्कवीनां प्रौढानामजनि कमनीय: कवयिता॥ ७५॥

Tava stanyam manye Dharaṇi-dhara-kanye hṛdayathḥ
payaḥ pārāvāraḥ parivahati sārasvatam iva;
dayāvatyā dattam dramila-śiśur āsvādya tava yat
kavīnām prauḍh ānām ajani kamanīyaḥ kavayitā.

VERSE 75

Oh Daughter of the Mountain! I believe that the milk of Thy breasts streams out from Thy heart, as it were, the Ocean of Milk in the form of Saraswati (the milk of poesy); on drinking which, offered by Thee out of Grace, the Dravida child became the most renowned amongst the greatest of poets.

Prayoga.— The stanza is to be recited 12,000 times for 3 days with Yantra drawn on gold plate to obtain greatness in poesy.

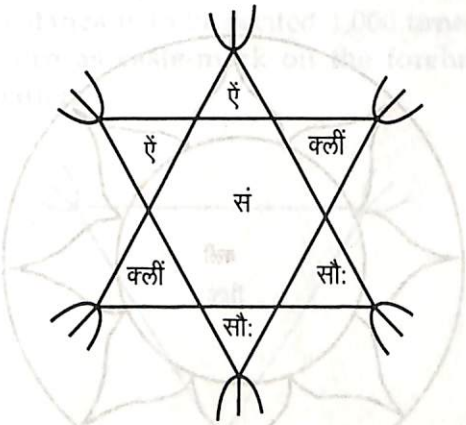

Fig. 75

हरक्रोधज्वालावलिभिरवलीढेन वपुषा
गभीरे ते नाभीसरसि कृतसङ्गो मनसिजः ।
समुत्तस्थौ तस्मादचलतनये धूमलतिका
जनस्तां जानीते तव जननि रोमावलिरिति ॥ ७६ ॥

Hara-krodha-jvāl āvalibhir avalīḍhena vapuṣā
gabhīre te nābhī-sarasi kṛtasaṅgo manasijaḥ;
samuttasthau tasmād acala-tanaye dhūma-latikā
janas tām jānīte tava janani rom' āvalir iti.

VERSE 76

Oh Daughter of the Mountain! Manmatha, when his body was being consumed by the circling flames of Hara's anger, immersed himself in the deep lake of Thy navel, out of which arose a creeping column of smoke. It is that, Oh Mother! that is known as Thy line of down (above the navel).

Prayoga. — Acquisition of power is brought about by repeating the verse 1,000 times for 10 days with Yantra on gold plate.

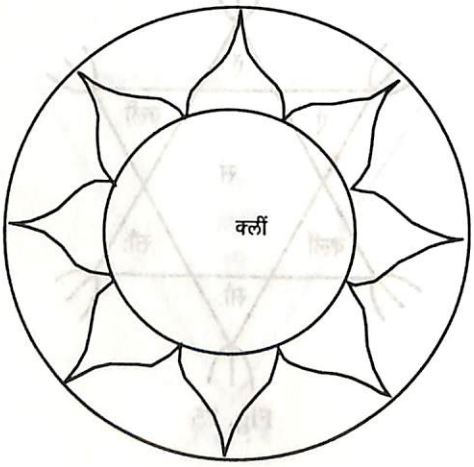

Fig. 76

यदेतत्कालिन्दीतनुतरतरङ्गाकृति शिवे
कृशे मध्ये किंचिज्जननि तव यद्भाति सुधियाम्
विमर्दादन्योन्यं कुचकलशयोरन्तरगतं
तनूभूतं व्योम प्रविशदिव नाभिं कुहरिणीम् ॥ ७७ ॥

Yad etat Kālindī–tanu–tara–taraṅg' ākṛti Sive
kṛśe madhye kimcij janani tava yad bhāti sudhiyām;
vimardād anyo'nyam kuca–kalaśayor antara–gatam
tanū–bhū tam vyoma praviśad iva nābhīm kuhariṇīm'.

VERSE 77

Oh Spouse of Siva ! Oh Mother ! This something in the form of the tiniest ripples of Kalindi on Thy slender waist, appeal to the intelligent to be the compressed ether in betwixt Thy pot-like breasts, thrust out on account of mutual pressure and entering Thy hollow navel.

Prayoga. — The stanza and the Yantra are to be inscribed on ash obtained by burning red lotus flowers and mixed with cow's ghee; the stanza is to be recited 1,000 times for 10 days. The paste is worn as caste-mark on the forehead to obtain success in all matters.

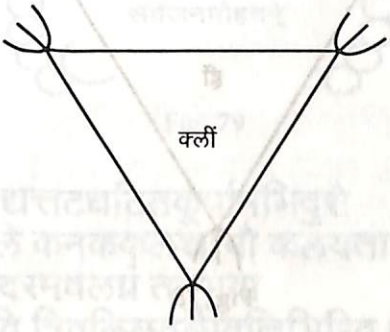

Fig. 77

स्थिरो गङ्गावर्त : स्तनमुकुलरोमावलिलता –
निजावालं कुण्डं कुसुमशरतेजोहुतभुज : ।
रतेर्लीलागारं किमपि तव नाभिं गिरिसुते
बिलद्वारं सिद्धेर्गिरिशनयनानां विजयते ॥ ७८ ॥

Sthiro gaṅgā' vartaḥ stana–mukula–romāvali–latā
kalāvālam kuṇḍam kusumaśara–tejo–huta–bhujah;
rater līlāgāram kim api tava nābhir giri–sute
bila–dvāram siddher giriśa–nayanānām vijayate.

VERSE 78

Oh Daughter of the Mountain ! Glory to Thy navel, which may be described as a motionless eddy of the Ganges; the nursery–bed for the creeper-like line of the down budding as the breasts; the sacrificial pit to the fire of Kusumasara's prowess; the pleasure arbour of Rati and the gateway to the cave of self-realisation to Hara's eyes (to be seen by Hara alone).

Prayoga. — Scented sandal paste is used for inscribing the Yantra and after reciting the sloka 108 times for 45 days, royal favour is obtained. The sandal paste, after the japa, is to be used for wearing the caste mark.

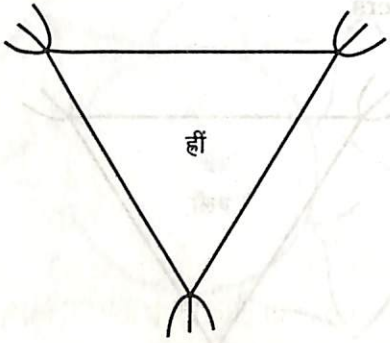

Fig. 78

निसर्गक्षीणस्य स्तनतटभरेण क्लमजुषो
नमन्मूर्तेर्नाभौ वलिषु शनकैस्त्रुटयत इव।
चिरं ते मध्यस्य त्रुटिततटिनीतीरतरुणा
समावस्थस्थेम्नो भवतु कुशलं शैलतनये ॥ ७९ ॥

Nisarga-kṣīṇasya stana-taṭa-bhareṇa klama-juṣo
naman-mūrter nārī-tilaka śanakais truṭyata iva;
ciram te madhyasya truṭita-taṭinī-tīra taruṇā
samāvasthā-sthemno bhavatu kuśalam Saila-tanaye.

VERSE 79

Oh Daughter of the Mountain ! May safety ever attend Thy naturally slim waist, which overcome with the fatigue of bearing the weight of Thy breasts and consequently bent in form, appears as if to give way slowly in the region of the navel and the folds, and whose stability is comparable to that of a tree standing on the breached bank of a river.

Prayoga. — By inscribing the Yantra on gold plate and wearing the same on one's person after reciting the sloka 1,000 times for 45 days, one secures power to perform magic.

Fig. 79

कुचौ सद्यः स्विद्यत्तटघटितकूर्पासभिदुरौ
कषन्तौ दोर्मूले कनककलशाभौ कलयता।
तव त्रातुं भङ्गादुदरमवलग्नं तनुभुवा
त्रिधा नद्धं देवि त्रिवलिलवलीवल्लिभिरिव ॥ ८० ॥

Kucau sadyaḥ svidyat taṭa–ghaṭita–kūrpāsa–bhid–urau
kaṣantau dormūle kanaka–kalaśābhau kalayatā;
tava trāṭum bhaṅgād alam iti valagnam tanubhuvā
tridhā naddham Devī trivali lavalī–vallibhir iva.

VERSE 80

Oh Devi ! On seeing that Thy two breasts, resembling pots of gold, are about to split the sides of their covering garments with sudden sweat caused by passion, Thy waist has been tightened, as it were, by Thanubhava, by Thy three folds, resembling the Lavali creeper passed in three rounds, with a view to protect it from breaking down.

Prayoga. — The prayoga is the same as for the last verse.

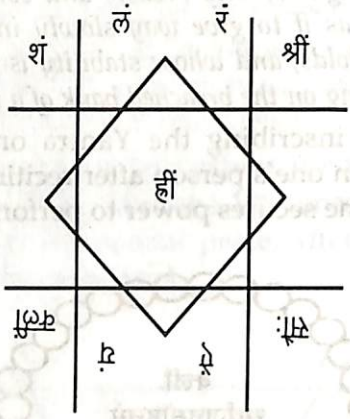

Fig. 80

गुरुत्वं विस्तारं क्षितिधरपतिः पार्वति निजा –
न्नितम्बादाच्छिद्य त्वयि हरणरूपेण निदधे।
अतस्ते विस्तीर्णो गुरुरयमशेषां वसुमतीं
नितम्बप्राग्भारः स्थगयति लघुत्वं नयति च ॥ ८१ ॥

Gurutvam vistāram Kṣiti–dhara–patiḥ Pārvati nijān–
nitambād ācchidya tvayi haraṇa–rūpeṇa nidadhe;
atas te vistīrṇo g urur ayam aśeṣām vasumatīm
nitamba–prāg–bhāraḥ sthagayati laghuttvam nayati ca.

"स ददर्श ततो देवीं व्याप्य लोकत्रयं त्विषा।
पादाक्रान्त्या नतभुवं किरीटोल्लिखिताम्बराम्॥
क्षोभिताशेषपातालां धनुर्ज्यानिः स्वनेन ताम्।
दिशो भुजसहस्रेण समन्ताद्व्याप्य संस्थिताम्॥"

VERSE 81

Oh Parvati ! The King of Mountains lavished upon Thee, by way of dowry, weight and abundance cut out of his posteriors (flanks). Hence this, the expanse of Thy hips, extensive and heavy, screens the entire universe and makes it light as well.

Prayoga. — Repetition of the stanza 1,000 times for 16 days with Yantra on gold plate gives one power to float on fire without being burnt.

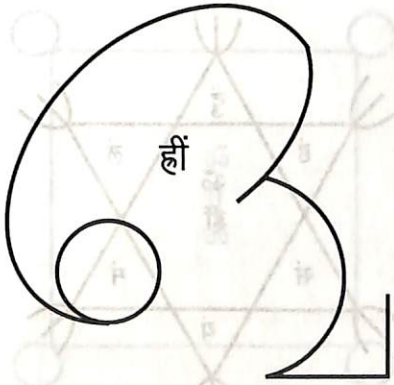

Fig. 81

करीन्द्राणां शुण्डां कनककदलीकाण्डपटली-
मुभाभ्यामूरुभ्यामुभयमपि निर्जित्य भवति।
सुवृत्ताभ्यां पत्युः प्रणतिकठिनाभ्यां गिरिसुते
विजिग्ये जानुभ्यां विबुधकरिकुम्भद्वयमसि ॥ ८२ ॥

Karīndrāṇāmśuṇḍān kanaka-kadalī kāṇḍa-patalīm
ubhābhyāmūrubhyām ubhayam api nirjitya bhavatī;
suvṛttābhyām patyuḥ praṇati-kaṭhinābhyām Giri-sute
vidhijñe jānubhyām vibudha-kari-kumbha-dvayam asi.

VERSE 82

Oh Daughter of the Mauntain ! Having surpassed alike the trunks of lordly elephants and rows of golden plantain-trunks with Thy two thighs, Thou hast conquered likewise the pair of the temples of the celestial elephant with Thy pair of well-rounded knees hardened by (constant) prostration before Thy Lord.

Prayoga. — Power to float on water is obtained by reciting the verse 1,000 times for 45 days with Yantra on a plank of Asvakarna tree.

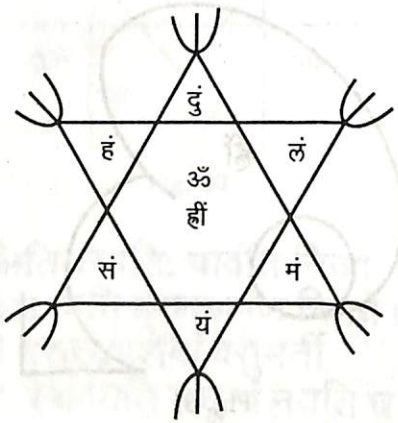

Fig. 82

पराजेतुं रुद्रं द्विगुणशरगर्भौ गिरिसुते
निषङ्गौ जङ्घे ते विषमविशिखौ बाढमकृत ।
यदग्रे लक्ष्यन्ते दशशरफलाः पादयुगली-
नखाग्रच्छद्मानः सुरमुकुटशाणैकनिशिताः ॥ ८३ ॥

Parājetum rudram dviguṇa-śara-garbhau Giri-sute
niṣaṅgau jaṅghe te viṣama-viśikho bāḍham akṛta;
yadagre dṛśyante daśa-śara-phalāḥ pāda-yugali-
nakhāgrac-chadmānaḥ sura-makuṭa-śāṇaika-niśitāḥ.

VERSE 83

Oh Daughter of the Mountain ! To vanquish Rudra, Manmatha, (the God with five arrows), has indeed turned Thy two shanks into a pair of quivers, capable of holding a double set of arrows, on the points of which are seen ten arrow-heads in the guise of the nail-ends on the toes of Thy feet, exclusively sharpened on the hones of the crowns of the Gods.

Prayoga. — Power to stem an army is acquired by reciting this verse 1,000 times for 12 days with Yantra on gold plate.

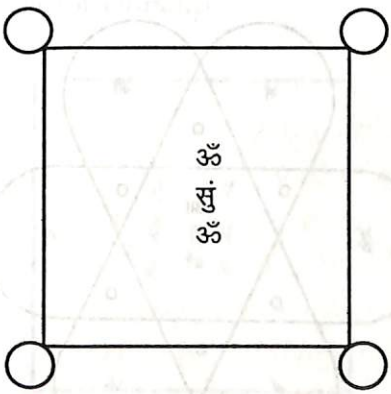

Fig. 83

श्रुतीनां मूर्धानो दधति तव यौ शेखरतया
मयाप्येतौ मात: शिरसि दयया धेहि चरणौ।
ययो: पाद्यं पाथ: पशुपतिजटाजूटतटिनी
ययोर्लाक्षालक्ष्मीररुणहरिचूडामणिरुचि: ॥ ८४ ॥

Śrutīnāmmūrdhāno dadhati tava yau śekharatayā
mamā'py etau Mātaḥ śirasi dayayā dhehi caraṇau;
yayoḥ pādyam pāthaḥ Paśupati–jaṭā–jūṭa–taṭinī
yayor lākṣā–lakṣmir aruṇa–Hari–cūḍāmaṇi–ruciḥ.

VERSE 84

Oh Mother ! place these, Thy pair of feet, in mercy on my head also, the feet, which the Upanishads, (the crown of the Vedas), wear as chaplets, the washing-water of which forms the river Ganges, flowing along the matted hair of Pasupathi, and the brilliant lac-dye of which is the crimson lustre of the crest-jewel of Hari.

Prayoga. — By reciting the verse for a whole year at 1,000 times a day using the Yantra on gold plate, one acquires the power to enter other bodies.

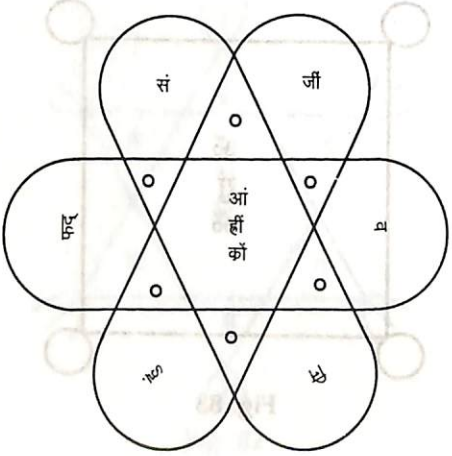

Fig. 84

नमोवाकं ब्रूमो नयनरमणीयाय पदयो-
त्तवास्मै द्वन्द्वाय स्फुटरुचिरसालक्तकवते ।
असूयत्यत्यन्तं यदभिहननाय स्पृहयते
पशूनामीशानः प्रमदवनकङ्केलितरवे ॥ ८५ ॥

Namo–vākam brūmo nayana–ramaṇīyāya padayos
tavāsmai dvandvāya sphuṭa–ruci–rasālak takavate;
asūyaty atyantam yad abhi–hananāya spṛhayate
paśūnām īśānaḥ pramada–vana–kaṅkeli–tarave.

VERSE 85

We offer our salutation to these Thy pair of feet, charmingly beautiful to look at, and distinctly lustrous with the paint of lac: the Lord of Paśus (Siva) grows indignant with jealousy of the Kankali tree in Thy royal pleasure-garden, which ardently desires to be kicked by them (Thy pair of feet for blossoming).

Prayoga. — To ward off evil spirits this verse is to be repeated 1,000 times for 12 days with Yantra on gold plate and using red flower for worship.

Fig. 85

मृषा कृत्वा गोत्रस्खलनमथ वैलक्ष्यनमितं
ललाटे भर्तारं चरणकमले ताडयति ते।
चिरादन्तः शल्यं दहनकृतमुन्मीलितवता
तुलाकोटिक्वाणैः किलिकिलितमीशानरिपुणा ॥ ८६ ॥

Mṛṣā kṛtvā gotra-skhalanam atha vailakṣya-namitam
lalāṭe bhartāram caraṇa-kamale tāḍayati te;
cirād antaḥ-śalyam dahana-kṛtam unmīlita-vatā
tulā-koṭī-kvāṇaiḥ kili-kilitam īśāna-ripuṇā.

VERSE 86

When Thy lotus-like foot kicked, on the forehead, Thy husband, while feigning to call Thee by the wrong name and pretending to bend his head with shame thereafter, there arose through the jingling of Thy anklets, a giggle of triumph as it were, from Isana's foe, Manmatha, awaiting to weak vengeance, longstanding and rankling internally like a thorn, for having been burnt to ashes.

COMMENTARY

This should be read with the preceding verse where Siva is described as being desirous of being kicked by Devi's feet. Now this verse describes how Siva in order to attain his object feigns to call Devi by a wrong name and also feigns to bend his head as if ashamed and afraid of being found out and thus makes Devi jealous and angry and causes Her to kick him.

Prayoga. — By reciting the verse, 1,000 times for 21 days using Yantra on gold plate with a pot of water by its side and using the water for bathing, evil spirits are driven away.

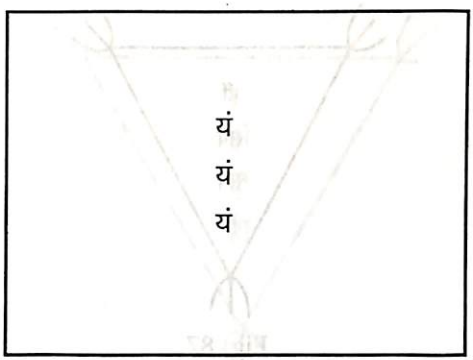

Fig. 86

हिमानीहन्तव्यं हिमगिरितटाक्रान्तिचतुरौ
निशायां निद्राणं निशि च परभागे च विशदौ।
परं लक्ष्मीपात्रं श्रियमतिसृजन्तौ समयिनां
सरोजं त्वत्पादौ जननि जयतश्चित्रमिह किम् ॥ ८७ ॥

Himāni–hantavyam hima–giri–nivās' aika–caturau
niśāy ām nidrāṇam niśi carama–bhāge ca viśadau;
varam lakṣmi–pātram śriyam ati sṛjantau samayinām
sarojam tvad–pādau janani jayataś citram iha kim.

VERSE 87

Oh Mother ! Is it to be wondered at, if Thy two feet, uniquely adapted to abide in snowy mountains, brilliant both by day and night and ever conferring grace upon devotees, triumph over the lotus, which is liable to be *blighted by snow, closed in sleep during night and dependent upon Lakshmi's grace to some extent (for its lustre).*

Prayoga. — By inscribing the Yantra on ash from cremation ground and reciting the stanza 1,000 times for 16 days, one gets power over snakes.

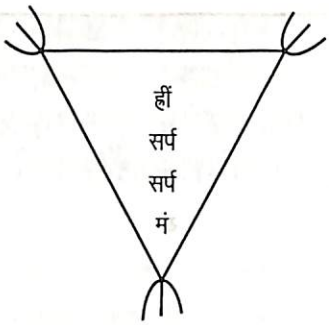

Fig. 87

पदं ते कान्तीनां प्रपदमपदं देवि विपदां
कथं नीतं सद्भिः कठिनकमठीखर्परतुलाम् ।
कथं वा हस्ताभ्यामुपयमनकाले पुरभिदा
यदादाय न्यस्तं द्दषदि दयमानेन मनसा ॥ ८८ ॥

Padam te kīrtīnām prapadam apadam Devi vipadāṁ
katham nītam sadbhiḥ kaṭhiṇa–kamaṭhī–karpara–tulām;
katham vā bāhubhyām upayamana–kāle purabhidā
yad ādāya nyastam dṛṣadi daya–mānena manasā.

VERSE 88

Oh Devi ! How is it that Thy fore-feet which is the seat of all glories and which is beyond the reach of all dangers has been compared by Sages with the hardened back of a tortoise? How is that it has been lifted with softened feeling by Siva at the time of marriage and placed upon a hard stone (at the time of Saptapadhi) ?

Prayoga. — To get control over animals, this stanza is to be recited 1,000 times daily for 6 months with Yantra on gold plate.

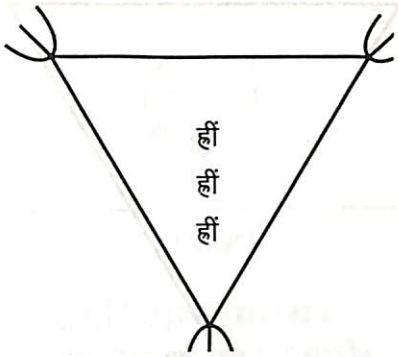

Fig. 88

नखैर्नाकस्त्रीणां करकमलसंकोचशशिभि-
स्तरूणां दिव्यानां हसत इव ते चण्डि चरणौ।
फलानि स्वः स्थेभ्यः किसलयकराग्रेण ददतां
दरिद्रेभ्यो भद्रां श्रियमनिशमह्नाय ददतौ॥ ८९॥

Nakhair nāka-strīṇām kara-kamala-samkoca śaśibhis
tarūṇām divyānām hasata iva te caṇḍi caranau;
phalāni svaḥ-sthebhyaḥ kisalaya-karāgreṇa dadatām
daridrebhyo bhadrāmśriyam aniśam ahnāya dadatau.

VERSE 89

Oh Chandi ! Thy two feet, which lavish always untold and inexhaustible wealth upon the poor, laugh as it were, with their toe nails resembling moons, responsible for the closing of the lotus-hands of celestial women, at the Kalpaka trees granting their fruit only to the celestial beings (the fortunate alone) with their finger-like sprouts.

Prayoga. — All diseases are cured by wearing a gold plate on which the Yantra is inscribed after the sloka is repeated 1,000 times for 30 days.

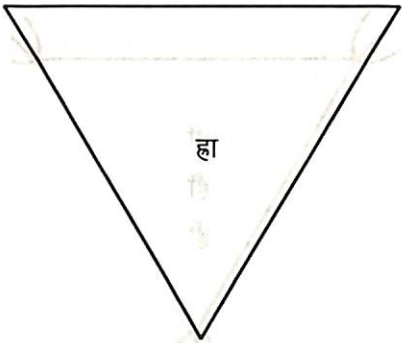

Fig. 89

कदा काले मातः कथय कलितालक्तकरसं
पिबेयं विद्यार्थी तव चरणनिर्णेजनजलम्।
प्रकृत्या मूकानामपि च कवितारणतया
कदाधत्ते वाणीमुखकमलताम्बूलरसताम्॥ ९०॥

Kadā kāle mātaḥ kathaya kalit'ālaktaka–rasam
pibeyam vidyārthi tava caraṇa–nirṇejana–jalam;
prakṛtyā mūkānām api ca kavitā–kāraṇatayā
Kadā datte vāṇī–mukha–kamala–tāmbūla–rasantām.

VERSE 90

Let this soul of mine be transformed into a bee with the six feet as senses while it is immersed in worshipping this, — Thy foot which is always giving to the distressed wealth proportionate to their desires, is shedding abundant honey in the form of a flood of beauty, and is charming like a bunch of Mandara flowers.

Prayoga. — By using Yantra on gold plate and reciting the stanza 1,000 times for 30 days the influence of witchcraft is counteracted.

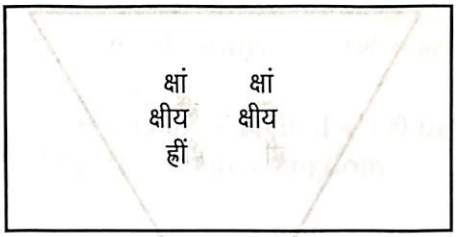

Fig. 90

पदन्यासक्रीडापरिचयमिवारब्धुमनस-
श्चरन्तस्ते खेलं भवनकलहंसा न जहति।
स्वविक्षेपे शिक्षां सुभगमणिमञ्जीररणित-
च्छलादाचक्षाण चरणकमलं चारुचरिते ॥ ९१ ॥

Pada–nyāsa–krīḍā–paricayam iv'ārabdhu–manasaḥ
skhalantas te khelam bhavana–kala–hamsā na jahati;
atas teṣām sikṣām subhaga–maṇi–mañ jīra–raṇitac–
chalād ācakṣāṇam caraṇa–kamalam cāru–carite.

VERSE 91

Oh Goddess of graceful deportment ! Thy household swans growing in playfulness, as if intent upon practising the sport of balancing the steps, do not abandon Thy lotus-like foot, which imparts instruction as it were through its own footing in the guise of the tinkling of Thy anklet set with gems.

Prayoga. — Inscribing the verse and the Yantra on gold plate and repeating the verse 1,000 times daily for 25 days gives one landed property and wealth.

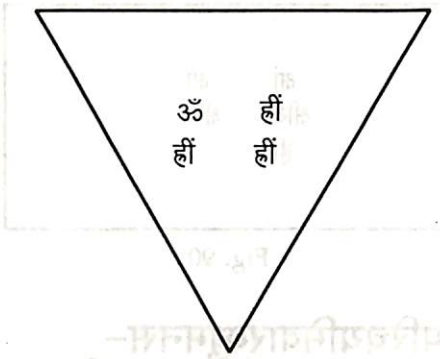

Fig. 91

गतास्ते मञ्चत्वं द्रुहिणहरिरुद्रेश्वरभृतः
शिवः स्वच्छच्छायाघटितकपटप्रच्छदपटः ।
त्वदीयानां भासां प्रतिफलनलाभारुणतया
शरीरी शृङ्गारो रस इव दृशां दोग्धि कुतुकम् ॥ ९२॥

Gatās te mañcatvam Druhiṇa–Hari–Rudr'eśvara–bhṛtaḥ
śivaḥ svacchac–chāyā–ghaṭita–kapaṭa–pracchada–paṭaḥ;
tvadīyānām bhāṣām prati–phalana–rāg' āruṇatayā
śarīrī śṛṅgāro rasa iva dṛśām dogdhi kutukam.

"ब्रह्मा विष्णुश्च रुद्रश्च ईश्वरश्च सदाशिवः ।
एते पञ्चमहाप्रेता भूताधिपतयो मताः ॥
चत्वारो मञ्चचरणाः पञ्चमः प्रच्छदः पटः ।
साक्षी प्रकाशरूपेण शिवेनाभिन्नविग्रहा ॥
तत्रासने समासीना निर्भरानन्दरूपिणी ।"

VERSE 92

Thy dependants Brahma, Vishnu, Rudra and Easwara have got converted into the four legs of Thy cot and Sadasiva assuming the form of a sham transparent bed sheet and turning crimson with Thy lustre reflected therein and appearing, as it were, as

the embodied form of Sringara (erotic sentiment) yields pleasure to Thine eyes.

Prayoga. – The verse is to be recited 4,000 times for 30 days with Yantra on gold plate to win a kingdom.

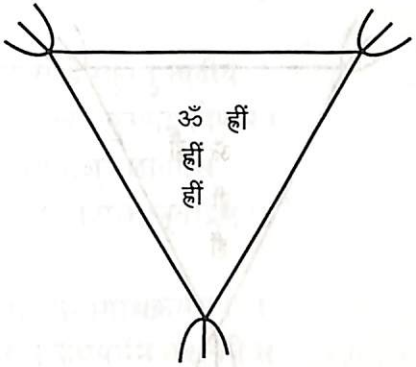

Fig. 92

अराला केशेषु प्रकृतिसरला मन्दहसिते
शिरीषाभा चित्ते द्दषदिव कठोरा कुचतटे।
भृशं तन्वी मध्ये पृथु -रुरसिजारोह-विषये
जगत्त्रातुं शंभोर्जयति करुणा काचिदरुणा॥ ९३॥

Arāl ā keśeṣu prakṛti-saralā manda-hasite
śirīṣābhāī citte dṛṣad upala-śobhā kuca-taṭe;
bhṛśam t anvī madhye pṛthur urasij' āroha-viṣaye
jagat trātum śambhor jayati karuṇā kācid aruṇā.

VERSE 93

Thy Śakti, the incarnation of Sambu's Grace called Aruna, curly in the locks, artless in her gentle smile, soft like a Sirisha flower (Acacia Sirisa) in her frame (mind), stone-hard in the region of her breasts, excessively slender in her waist, extensive in the

regions of loins and hips, May She glory further in protecting the world !

Prayoga. – Repetition of the sloka 2,000 tiems for 25 days with gold plate Yantra ensures fulfilment of desires.

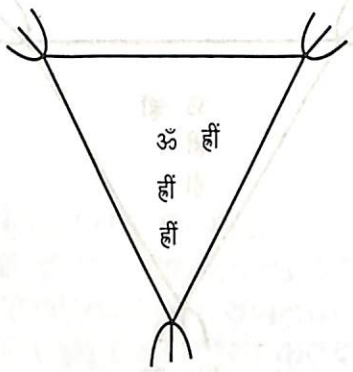

Fig. 93

कलङ्कः कस्तूरी रजनिकरबिम्बं जलमयं
कलाभिः कर्पूरैर्मरकतकरण्डं निबिडितम् ।
अतस्त्वद्भोगेन प्रतिदिनमिदं रिक्तकुहरं
विधिर्भूयो भूयो निबिडयति नूनं तव कृते ॥ ९४ ॥

Kalaṅkaḥ kastūrī rajani–kara–bimbam jalamayam
kalābhiḥ karpūrair marakata–karaṇḍam nibiḍitam;
atas tvad–bhog ena prati–dinam idam rikta–kuharam
vidhir bhūyo bhūyo nibiḍayati nūnam tava kṛte.

VERSE 94

The dark spot in the Moon is the musk, the watery orb of the Moon is the emerald cup and the digits (Kalas) of the Moon are bits of camphor thickening it. Hence, as the cup is being exhausted by They enjoyment every day, Vidhi (Brahm) verily fills it up over and over again for Thy use.

Prayoga. – Gratification of desires is obtained by reciting the verse 2,000 times daily for 45 days with Yantra on gold plate.

"यश्च किंचित्क्कचिद्वस्तु सदसद्वाखिलात्मिके।
तस्य सर्वस्य या शक्तिः सा त्वं किं स्तूयसे मया ॥"

"लास्यं सदा मनसि मे स्फुरतु त्वदीयं
तेजः परं बहुलकुङ्कुमपङ्कशोणम्।
भास्वत्किरीटममृतांशुकलावतंसं
मध्ये त्रिकोणमृतं परमामृतार्द्रम् ॥"

"पञ्चशक्तिश्चतुर्वह्निसंयोगाच्चक्रसंभवः।
एतच्चक्रावतारं तु कथयामि तवानघे ॥
यदा सा परमा शक्तिस्वेच्छया विश्वरूपिणी।
स्फुरत्तामात्मनः पश्येत्तदा चक्रस्य संभवः ॥
शून्याकारा विसर्गान्ता बिन्दुप्रस्पन्दबिन्दवः।
प्रकाशपरमार्थत्वात्स्फुरत्तालहरीयुतात् ॥
प्रसृतं विश्वलहरीस्थानं मातृत्रयात्मकम्।
बैग्दवं चक्रमेतस्य त्रिरूषत्वं पुनर्भवेत् ॥
धर्माधर्मौ तथात्मानौ मातृमेयौ तथा प्रमा।
नवयोन्यात्मकं चक्रं चिदानन्दघनं महत् ॥"

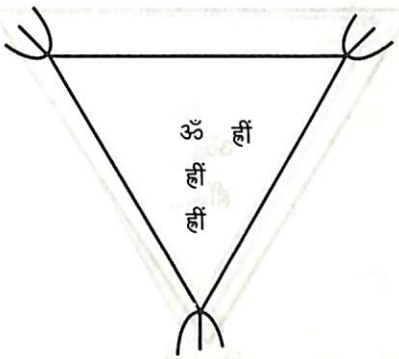

Fig. 94

पुरारातेरन्तः पुरमसि ततस्त्वच्चरणयोः
सपर्यामर्यादा तरलकरणानामसुलभा।
तथाप्येते नीताः शतमखमुखाः सिद्धिमतुलां
तव द्वारोपान्तस्थितिभिरणिमाद्याभिरमराः॥ ९५ ॥

Pur'ārāter antaḥ–puram asi tatas tvac–caraṇayoḥ
saparyā–maryādā tarala–karaṇānām asulabhā;
tathā hy'ete nītāḥ śatamakha–mukhāḥ siddhim atulām
tava dvār'opānta–sthitibhir aṇim'ādyābhir amarāḥ.

VERSE 95

Thou art the principal Queen–consort of the Destroyer of the three Cities, hence the honour of worshipping at Thy feet is not easily accessible to the fickle–minded. That is why Gods like Indra, and others could only be blessed by Anima and other Siddhis, and keep watch at the gate of Thy residence with matchless supernatural psychic powers.

Prayoga. – Healing of wounds is ensured by recitation of this sloka 108 times for 3 days, keeping the gold plate Yantra inside sesamum oil while doing the japa, and applying the oil to the wounds.

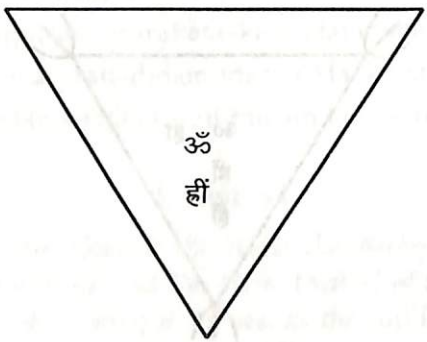

Fig. 95

कलत्रं वैधात्रं कतिकति भजन्ते ल कवयरु:
श्रियो देव्या: को वा न भवति पति: कैरपि धनै:
महादेवं हित्वा तव सति सतीनामचरमे
कुचाभ्यामासङ्ग: कुरवकतरोरप्यसुलभ: ॥ ९६ ॥

Kalatram vaidhātram kati kati bhajante na kavayaḥ
śriyo devyāḥ ko vā na bhavati patiḥ kairapi dhanaiḥ;
mahādevam hitvā tava sati satīnām acarame
kucābhyām āsaṅgaḥ kuravaka–taror apy asulabhaḥ

VERSE 96

Oh Lady of virtue! How many poets do not court the spouse of Vidhata (Brahma) ? Who does not become the Lord of Śridevi (Goddess of wealth) ? Foremost of the chaste: barring the great Deva, the pleasure of the embrace of Thy breasts is unattainable even by the Kuravaka tree, (which blossoms by the pressure of women's breasts).

Prayoga. – The Yantra is inscribed on a plank of Arka wood and the sloka is repeated 1,000 times for 45 days to acquire knowledge and wisdom.

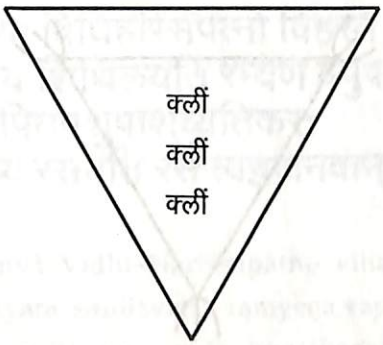

Fig. 96

गिरामाहुर्देवीं द्रुहिणगृहिणीमागमविदो
हरेः पत्नीं पद्मां हरसहचरीमद्रितनयाम् ।
तुरीया कापि त्वं दुरधिगमनिः सीममहिमा
महामाया विश्वं भ्रमयसि परब्रह्ममहिषि ॥ ९७ ॥

Girām āhur devīm Druhiṇa–gṛhiṇīm āgamavido
hareḥ patnīm padmām Hara–sahacarīm adri–tanayām;
turīyā kāpi tvam duradhigamā–niḥsīma–mahimā
mahā–māyā viśvam bhramayasi parabhrahma mahiṣi.

VERSE 97

Oh Queen Consort of Parabrahman ! The Vedic scholars name Thee only as the Goddess of Learning, the wife of Brahma, or as padma, the wife of Hari or as the partner of Hara, the daughter of the Mountain; while thou art, in truth, a Super Fourth, the great Supreme Illusion, perplexing the Universe with Thy unfathomable and boundless prowess.

COMMENTARY

The Supreme or Para aspect of Devi is described.

Prayoga. – Repetition of the stanza 1,000 times for 8 days with Yantra on gold or copper plate gives power of speech and physical power.

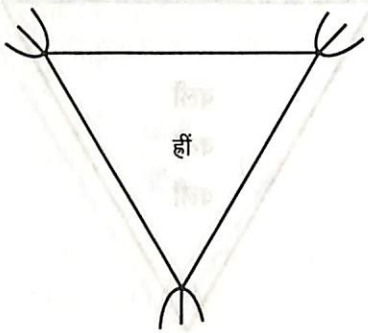

Fig. 97

कदा काले मातः कथय कलितालक्तकरसं
पिबेय विद्यार्थी तव चरण-निर्णेजन-जलम्।
प्रकृत्या मूकानामपि च कविता-कारणतया
कदा धत्ते वाणीमुखकमल-ताम्बूल-रसताम्॥ ९८॥

Kadā kāle mātaḥ kathaya kalit'ālaktaka-rasam
pibeyam vidyārthī tava caraṇa-nirṇejana-jalam;
prakṛtyā mūkānām api ca kavitā-kāraṇatayā
kadā datte vāṇī-mukha-kamala-tāmbūla-rasatām.

VERSE 98

Oh Uma! The devotees worshipping Thee cleansed of all impurities, get themselves transformed into Thy form, with a chest with well-developed and swelling breasts, acquire a charming smile and a graceful glance, a shoot in Kandarpa as it were, and assume a body shining like a Kadamba tree thereby creating a delusion of Thy form in Hara's mind. This is their final consummation.

COMMENTARY

This verse describes the Sarupya Moksha.

सरस्वत्या लक्ष्म्या विधिहरिसपत्नो विहरते
रतेः पातिव्रत्यं शिथिलयति रम्येण वपुषा।
चिरं जीवन्नेव क्षपितपशुपाशव्यतिकरः
परब्रह्माभिख्यं रसयति रसं त्वद्भजनवान्॥ ९९॥

Sarasvatyā Lakṣmyā Vidhi-Hari-sapatno viharate
Rateḥ pātivratyam śithilayati ramyeṇa vapuṣā;
ciram jīvann eva kṣapita-paśu-pāśa-vyatikaraḥ
parā'nand' ābhikhyam rasayati rasam tvad bhajanavān.

VERSE 99

When shall I, this ardent disciple of Thine, drink the water cleaning Thy feet, rendered red with lac-dye? The water through its quality of enabling even mutes to become poets, assumes the properties of the chewed betel juice (spit) out of the mouth of Vani.

COMMENTARY

Samipya Mukti is described herein and refers to Kalidasa, Mūka and others.

Prayoga.— The Yantra is to be inscribed on gold plate and the sloka recited 1,000 times daily for 30 days; this endows women with power of conception.

प्रदीपज्वालाभिर्दिवसकरनीराजनविधिः
सुधासूतेश्चन्द्रोपलजललवैरर्घ्यरचना।
स्वकीयैरम्भोभिः सलिलनिधिसौहित्यकरणं
त्वदीयाभिर्वाग्भिस्तव जननि वाचां
स्तुतिरियम्॥ १००॥

Pradīpa–jvālābhir divasa–kara–nīrājana–vidhiḥ
sudhā–sūteś candropala–jala–lavair arghya–racanā;
svakīyair ambhobhiḥ salila–nidhi–sauhitya–karaṇam
tvadīyābhir vāgbhis tava janani vāchām stutir–iyam.

VERSE 100

Thy devotee rivalling Vidhi and Hari revels in learning and wealth; and with his charming body shatters Rati's Constancy. And

endowed with long life and liberated from all bonds of ignorance due to Nescience, pertaining to created beings, enjoys, in this life itself, the taste of perfect happiness known as the Supreme Bliss (Jivanmukti), Sayujya or Kaivalya.

COMMENTARY

This sloka describes the jivanmukti and Kaivalya muktis. Further the devotees of Sri Parameswari are blessed with abundance in this life and Moksha as well— "To the devotees of Sree Sundari, Enjoyment and Liberation (Bhoga and Moksha) are readily given.

Prayoga.— The Yantra is to be drawn on gold plate and the sloka repeated 1,000 times daily for 15 days this to obtain health and comforts.

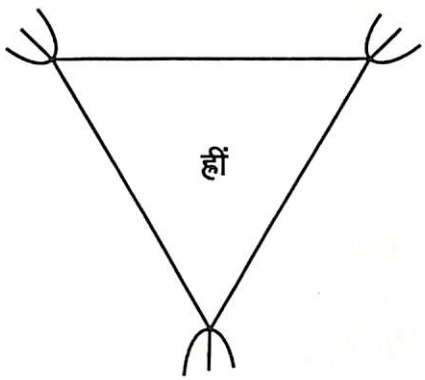

Fig. 100

एषा सौन्दर्यलहर्याष्टीका सौभाग्यवर्धनी नाम्नी ।
कैवल्याश्रमरचिता विलसतु परदेवताप्रमोदकरी ।।
अत्रावद्यं कृतधिरः सम्यगालोच्य तत्वतः ।

शोधयन्तु विशेषेण बद्ः सन्ताऽयमञ्जलिः ।।
किं विज्ञापनयानया यदि भवेदस्मत्कृतेन क्षरं
ग्रन्थेऽत्र स्वयमेव साधुपुपरुषा दूरीकरिष्यन्ति ततू ।
सन्मार्गे पतितानि कण्टकतुलान्यालोकच किं साघवो
दूरीकृत्य न यान्ति तानि पथिकाः कर्तुं परेषां हितम् ।।

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